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THE
CATHEDRAL
OF
COLOGNE

Compiled
by
F. TH. HELMKEN
Cologne.



Translated
by
J. W. WATKINS
Capt. late R. A.

WILH. HASSEL, COLOGNE.

PREFACE.

When the publication of the first German edition of this little work relating to the Cathedral of Cologne was decided upon, the compilation had to be somewhat hurriedly undertaken in order that it might be ready in time for the ceremony of completion which took place in October 1880. Although as a result the original German work and consequently, of course, the first English translation were not so complete as might have been desired, a large first edition was soon disposed of owing to there then being no other guide to the cathedral — which had even a pretention to exactitude — in existence. The time gained however, during the sale of the first edition, permitted more care and research to be bestowed in the putting together of its successor, which also met with a very favourable reception from the public.

Just as the cathedral itself is composed of a numberless variety of blocks of stone, procured from all parts of the Fatherland with a sole view to their fitness for the purpose to which they were to be applied; so too this little book has been compiled from fragments of information derived from a multitude of scattered sources. In it an attempt has been made to build up — from the extensive literary labours of the last fifty years, in conjunction with the official records of the Building Committee — a true and reliable account not only of the cathedral itself, but also of its history. The diminutive bulk of the work will it is hoped be looked upon as *not* its least recommendation. Conciseness and exactitude have been the two main points kept in view; although care has been taken to furnish a complete and reliable guide to the history and legends of this wonderful

fane and a faithful interpreter of its architectural forms, statuary decorations and valuable treasures. The wood engravings in the text have been selected and executed for the express purpose of illustrating the letter-press and it is believed that this monograph will be found of use to every visitor, whether layman or professional man, as furnishing information which cannot be otherwise procured without prolonged and laborious research.

Preface to the fifth Edition.

The fact of a **fifth** Edition of this little work having been so soon called for, is ample proof of the favourable reception it has enjoyed and having been carefully revised and enlarged it will be found to be an indispensable companion to all visitors, being the only reliable guide to the magnificent building.



Notice to Visitors.

The Cathedral is open **free of charge** from morning until evening; during the celebration of Divine Service however — until 10 a. m. and from 3 to half past in the afternoon — no walking about to inspect the building is permitted. The interior, as far as the choirrails, may be seen **free of charge**; but in order to penetrate farther, tickets must be purchased from one of the vergers.

1. A Ticket to view the choir, chapels, Dombild and the treasury, costs 1 Mark 50 Pfg.
2. A ticket to ascend the building, costs 1 Mark.

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Introduction.

Historical sketch of the town of Cologne.

Cologne, the metropolis of the Rhenish provinces, covering a semicircle of three miles in length on the banks of the Rhine, was founded 37 B. C. and was named **Colonia Agrippina** after the consort of the founder, Claudius Agrippa. Agrippina, the mother of Nero, was born in Cologne and Vitellius and Trajan were both, in their turn, proclaimed Emperor in this town. The first historical records of Cologne, date from a period when ancient history was a thing of the past and the convulsions of the middle ages were regenerating the world. The Emperor Constantine built a bridge here over the Rhine, A. D. 310, and his mother Saint Helena founded the church of St. Gereon. Thousands of martyrs; St. Gereon with his followers; St. Ursula with her company of heroic virgins, have watered the soil of Cologne with their blood. In the year 355 Cologne was taken by the Franks and almost entirely devastated. For a short time the city again fell into the hands of the Romans; but in 462 the Franks regained possession of it and their kings, Chlodwig, Dagobert and Pipin resided in Cologne, whilst the consort of King Pipin founded the church of "St. Maria im Capitol." Charlemagne also had a palace in Cologne. The town had already been in existence for nine centuries and had played an important part in history when

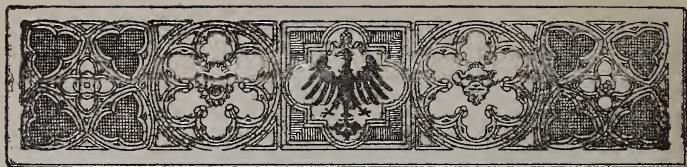
in the year 949, it was incorporated with the Germanic Empire.

During the Middle Ages, Cologne was one of the most important cities of Germany, its archbishops crowned the Emperors of that land, and those prelates have on frequent occasions occupied the position of Regent. The archbishops Bruno I. brother of the Emperor Otto I. (A. D. 953—965), St. Anno (A. D. 1055—1075), Reinald von Dassel, (A. D. 1159—1167), Engelbert I. (A. D. 1216—1225), are all worthy of a place among the most important personages of the Middle Ages. St. Engelbert I. was the first to conceive the idea of building a magnificent cathedral in honour of the relics of the Magi, whose bones had been brought, during the archiepiscopate of Reinald von Dassel, to Cologne. The erection of the structure was however reserved to Conrad von Hostaden, second successor to Engelbert. The city of Cologne vigorously defended the liberties and privileges belonging to it by charter; its conflicts with the archbishops, are some of the most important in German history. The battle near Worringen, which took place in 1288, compelled those prelates to quit Cologne and to take up their residence in Bonn. Out of these conflicts with the archbishops, and the civil feuds between the nobility and the guilds, sprang a commonwealth, which exercised its influence far beyond the borders of Germany. Cologne citizens captured Damietta during the crusades; in Cologne the great Hanseatic League was formed; the flag of Cologne waved over every ocean; the sciences and arts flourished within the walls of the town; an Albertus Magnus, a Dun Scotus and a Thomas Aquinas, taught in the schools. In Cologne the two most important creations in the art-domains of architecture and painting — the Cathedral and the Dom-bild — were brought into being. Magnificent buildings, in the Romanesque as well as Gothic styles, still testify to the former power and grandeur of the city, concerning which Æneas Silvius, subsequently Pope Pius II., writes as follows; “nothing can be found in Europe more splendid,

more rich in decoration than this town." The change made in the highways of commerce, which followed the discovery of America; the revolution caused by the reformation under archbishops Hermann von Wied and Gebhard Truchsess von Waldburg, and the turbulent times of the 30 years' war, caused Cologne to fall from its proud position and led to its entire decay; to which the finishing stroke was put when the French occupied it in 1794, in that the city then lost its independence and was robbed of its valuables. The churches and cloisters were broken down; of the 137 churches and chapels which it possessed, only about 30 have been spared. In the year 1806 the number of inhabitants had dwindled down to 42,596.

With its annexation to Prussia, after the overthrow of Napoleon, better days have arisen for Cologne. Its condition has improved from year to year and the ancient city is now reflected in its pristine beauty in the broad waves of the Rhine. The number of inhabitants have risen in 1901 to 367,000, of which 162,000 live in the old town, 77,000 in the new town and 128,000 in the suburbs incorporated with the city.





History of the Cathedral.

The Cathedral of Cologne, the grandest monument of the German nation and of its fortunes, is erected on the north east corner of the Colonia Agrippina. The foundations of the north side, rest upon the fortifications of the ancient Roman town. The site upon which this sacred fane stands is an artificial mound, raised by the ruins of buildings, dating from the Roman and Frankish periods. On this spot stood the capitol, the Forum and the Temple of Mercury. The beautiful Agrippina, the mother of Nero, that bloodthirsty persecutor of the first Christians, was born in Cologne and once trod its streets; on this spot, the rulers Vittelius and Trajan were probably proclaimed emperors. A mighty interval of time, probably occupying at least two centuries hovers over this mound, where we at present see the sign of the cross soaring above the landscape. It is probably here that the column of smoke from Roman sacrificial altars ascended heavenwards; Constantine the Great, the first Christian emperor, and his mother St. Helena, came to this place; before the invading hordes of the Teutonic nations, the Roman legions were compelled to retire and the empire of Rome crumbled into dust; the waves of the Migration of Nations swept over this spot, burying in their depths the vestiges of ancient civilization and on their ruins rose the Episcopal Church of Cologne. The government of the Franks began and their empire was united under the powerful dynasty of Pipin;

which put an end to the Merovingian period, so famous for its bloodshed and rapine. The great emperor Charlemagne, who removed the capital of the Franks from Cologne to Aix-la-Chapelle, often trod these halls; as also did subsequent emperors during their coronation processions to Aix-la-Chapelle. Henry IV of Germany was baptised in this edifice.

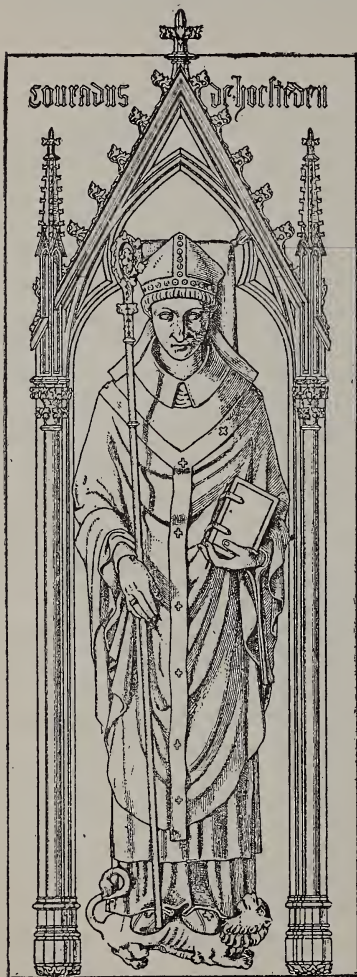
The Cathedral of Cologne, although not actually the present building, has witnessed the foundation and development of the German empire, from its commencement to its greatest power and extent, under the emperors of the house of Hohenstaufen. But the present building, which was founded at the time of the greatest prosperity of the empire, saw also its fall initiated by the continued conflicts between the emperors and the Papal throne, as well as by the dissensions amongst its princes and people; the fall being brought to a consummation by the loss of unity in faith. Abandoned by its architects and their workmen, the cathedral looked down upon a wretched ruin, the misery and the helplessness of the German nation; until, at last, after centuries of humiliation, that people rose in fresh might under the leadership of the house of Hohenzollern and established its unity once more and with it completed also the erection of the Cathedral of Cologne, which had so long been allowed to remain a mass of unfinished fragments, a melancholy emblem of the condition of the people.

The foundations of the Episcopal see belong to a very ancient period; probably the first building was the Mathias and Victors Kapelle, which formerly stood near the cathedral. In the sixth century we find, standing upon the site of the present edifice, a church dedicated to St. Peter which is the first historically authenticated cathedral, and already existed in the time of Charlemagne and archbishop Hildebold.

In the course of subsequent centuries this structure was much altered and enlarged, so that, at the commencement of the 13th century, according to all descriptions

that have reached us, it was a handsome erection, having two choirs, two crypts and four towers. The number of upper windows in the nave — 24 on both sides — leads us to conclude that its dimensions also must have been

anything but insignificant; still it seems no longer to have sufficed for the progressive requirements of the age and for the increasing importance of the town; more especially when, owing to the fact of the relics of the Magi having been brought from Milan to Cologne at the time of the emperor *Frederick I* and archbishop *Reinald von Dassel*, (1164) this fane, to which pilgrims from all parts of Europe flocked, required to be endowed with greater splendour. Hence archbishop *Engelbert I* conceived the idea of building a new cathedral, which should surpass all others in magnificence and should be worthy of the great city of Cologne; but he was not permitted to carry out his design, as in 1225 he was foully murdered near *Gevelsberg* in the vicinity of *Schwelm*.



Conrad von Hostaden,
in the St. John's chapel of the cathedral.

When, during the month of March 1248, under the archbishop *Conrad von Ho-*

staden (1238—1261), the chapter determined upon commencing to build a new cathedral — the old one having, in that year, fallen a prey to the flames — the foundation stone of the present building was laid on the 15th August 1248, the festival of the Assumption of the Blessed Virgin Mary, with great ceremonial pomp and solemnity. Over the name of the architect,



Statue of Master Gerhard,
outside the Museum of Cologne.

who prepared the designs, there still hangs an impenetrable veil of mystery, which it is difficult to conceive will ever be completely cleared up. Tradition mentions the Dominican friar *Albertus Magnus* as the inventor of the plan. The latest researches however leave no doubt that a certain architect, called in the documents *Gerhard*, was the first superintendent (*Rector fabricæ*) of the building of the choir and probably also he was the inventor of the design. The choir, commenced by him, was carried on by his successor *Arnold* (1295—1301) and completed by the son of the latter, named *Johann* († 1330) being eventually, in 132. consecrated by

archbishop *Heinrich von Virneburg*. The architects who subsequently carried on the work, are here given in chronological succession; *Rutger* (1330—1333), *Michael* († about 1368), *Andreas von Everdingen* († about 1412), *Nicolas von Büren* († 1445), *Conrad Cuyn* (1469) and *Johann von Frankenberg* (1469—?). The first intention seems to have been



Statue of Albertus Magnus,
in Lauingen.

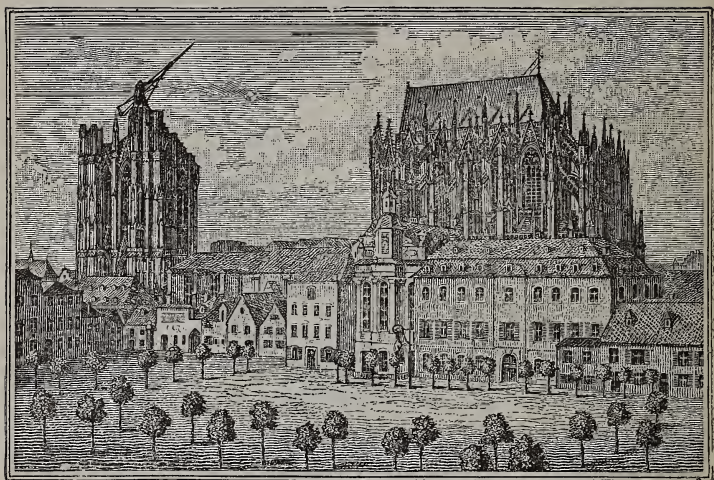
merely to add a choir to the existing building, for only when the choir was finished do we hear of a resolution to make the nave correspond with it, and to pull down the older portions which had been left standing. In the year 1347, the erection of the walls of the nave and of the southern tower was commenced. The troubles of the empire and the constant feuds between the archbishops and the townsmen, were however by no means conducive to speedy progress. In the year 1437 the south tower was so far advanced that the bells could be hung; it had therefore reached the same height as it possessed in 1868, when the old crane, which had,

during the 15th century, been erected on a platform, for the purpose of raising building materials, was finally removed.

During the 16th century the northern aisle of the nave was completed and in 1508 the stained glass windows, which still exist, were put in. But as the shafts rose and the arches curved over them the star of the empire sank lower and lower; corruption from above, joined hand in-hand with decay from below, to mar the whole! The building proceeded with sluggish steps, funds for prosecuting the design flowed in more and more sparsely and, in the year 1560, the work came to a complete stand-still. Hammer and chisel were at rest, the workmen's sheds were deserted the crane no longer creaked, there was no more occupation for a cathedral-architect and the *Magister Fabricæ* devoted his attention solely to the execution of any urgently needed repairs. The tooth of time gnawed away at the stonework and in the interior many a piece of decorative work was sacrificed to the pedantic taste — or want of taste — of the age. Thus the cathedral of Cologne remained unfinished and as *Sulpiz Boisserée* very aptly remarks: "it was a twofold symbol; on the one hand of the most sublime ideas, the greatest firmness of will and lavish artistic power, and on the other, of a disintegrating absence of unity. It was a symbol of the entire history of the German nation." At the end of the 18th and commencement of the 19th centuries the period of revolutions and wars brought with it still greater misfortunes for the cathedral. Plundered within and without, it was converted into a store for forage and the great *Napoleon I.* had no more than a passing expression of admiration to waste upon the picturesque ruins of this splendid masterpiece of bygone ages. Our own poet *William Wordsworth* seemed to despair of human powers accomplishing the task of completion, when he wrote: —

"O for the help of angels to complete
This Temple — Angels governed by a plan
Thus far pursued (how gloriously!) by man,

Studious that *He* might not disdain the seat
 Who dwells in heaven! But that aspiring heat
 Hath failed; and now, ye Powers! whose gorgeous wings
 And splendid aspect yon emblazonings
 But faintly picture, 't were an office meet
 For you, on these unfinished shafts to try
 The midnight virtues of your harmony."



The Cathedral in 1824.

With the resuscitation of national life, after the glorious struggles for liberty, we again find a revival of the dormant affection for the grand works of ancient masters taking place. When the German nation awoke to a perception of what was due to itself, a new era dawned for this work also. Men, such as *G. Forster*, *Fr. Schlegel*, *J. v. Görres*, the brothers *Sulpiz & Melchior Boisserée*, *W. Goethe*, and *F. Wallraf*, all called attention to the beauties of the cathedral and aroused an appreciation of and affection for this work. It was more particularly *Sulpiz Boisserée* who, by the publication of his magnificent work on the cathedral of Cologne and the re-discovery of the original plan, gave an impetus to the interest taken in the cathedral in higher circles. When the chief consulting architect *Moller* and



Salpiz Boisserée,
born 1783 died 1854.

Mr. *Schinkel* both proved the possibility of completing the structure, His Majesty King *Frederick William III* of Prussia determined upon undertaking a restoration of such portions as had suffered from the effects of weather and wilful damage; the Prussian Government granted an annual subsidy of 10,000 Thalers = £ 1500 which was at

once doubled by means of a cathedral tax, imposed by the archbishop *Ferdinand August, Count of Spiegel*. The restoration was commenced under the direction of *Fred. Adolph Ahlert* († 1833) and was carried on after the 14th August 1833 by *Zwirner*. But the chief lever, which gave an impetus to the progress of the work, was the newly kindled enthusiasm of the German people towards the finest ecclesiastical



J. v. Görres,
born 1776 died 1848.

monument of its past existence, in the ruins of which the nation saw a mournful type of its own want of unity and in the completion of which it recognised a debt of honour due to the church and a symbol of its own intellectual progress and power. Thus the idea of finishing the building became more and more vivid and took deeper root in the popular mind. In this way, on the

14th February 1842, the central building committee (Central-Dombauverein) was instituted, under the patronage of King *Frederick William IV* of Prussia, possessing a number of branch committees. Its object was to collect funds, by means of a suitable organisation, for prosecuting the erection of the cathedral. The central committee under its president *E. von Groote* † 1864 consisted of the President of the Government *von Wittgenstein*, † 1869; Chief Councillor *Rolshausen* † 1861; Judicial Councillor *F. J. Esser*, † 1871, and Accountant General *J. J. Nelles*, † 1887, who have been able, by unceasing exertions, to excite an interest in the building and to influence the disposal of considerable donations and legacies for the decoration of the magnificent structure. Such men as Mr. *Fr. Bloemer* † 1872, *Levin Schücking* † 1883, Dr. *G. Pfarrius* † 1884, Dr. *A. Reichensperger* † 1885, *M. J. de Noel*, † 1849, *J. Kreuser* † 1870, & Dr. *Ernst Weiden* † 1869 endeavoured by word of mouth, as well as by their writings, to win new supporters for the good work. King *Frederick William IV* of Prussia, who was a great lover as well as patron of art and deeply interested in the prosecution of this national undertaking, granted an annual subsidy of 50,000 Thlr. = £ 7500, from the State coffers and all the different German States under their various rulers — of whom the late King *Ludwig I of Bavaria* was conspicuous for the liberality of his donations in money and treasure — combined to furnish ample funds for carrying on the most magnificent architectural feat that the world has ever witnessed.

Found was the master, laid was the ancient ban,
Love of the work inspired the heart of every man.

Ernst Zwirner, who was born on the 28 th February 1802 at Jacobswalde in Silesia, proved to be a worthy director of the cathedral works, and he has always kept in view the completion of the design in its integrity. The proposal for covering the nave with a wooden roof and doing away with the flying buttresses was very properly rejected, the aisles being duly arched in and surmounted with their pinnacled embellishments.

On the 4th September 1842, the foundation stone for continuing the erection of the cathedral was solemnly consecrated

by the coadjutor archbishop *John of Geissel* and laid in its place by King *Frederick William IV* of Prussia, in the presence



King Frederick William IV of Prussia,
1840—1861.

of a number of princes, bishops and noblemen, amid the joyful acclamations of a multitudinous assembly of the people. The artistically-minded monarch, on that occasion, held the following memorable speech: "Gentlemen of Cologne! great things are happening to-day in your midst. This is, I feel no ordinary building. It is the work of fraternal affection amongst all

Germans, amongst all confessions. When I reflect on this fact, my eyes fill with tears of joy and I thank God for having permitted me to see this day. Here, where this stone is being laid, hand-in-hand with yon towers, the finest gates in the world shall arise. Germany is building them, and may they, by the grace of God, be the portals through which Germany shall enter upon new, grand, and good times. May all that is unrighteous, ungenueine, untrue, and therefore un-German, be put away from them. May this path of honour never admit any dishonourable attempts to undermine the bond of unity connecting the German princes with their people; to shake that peace which reigns amongst all classes and confessions; may that spirit never again find admittance here, which once interrupted the construction of this House of God, yea—the construction of the Fatherland! The spirit which erects these gates is the same as nine and twenty years ago broke our fetters; as prevented our country being disgraced and this river's bank from becoming foreign soil; that same spirit which — as it were vivified

with the blessing of the dying father of the last of the three great princes — demonstrated, two years since, to the world, that it exists in all its youthful vigour; the spirit of German unity and power. And may this grand work testify to yet unborn generations, of a Germany, which, owing to the unity of its princes and people, is great and powerful, and bloodlessly enforces peace among the nations of the world! . . . God grant that the Cathedral of Cologne may look down upon a Germany and upon an era productive of peace amongst men as well as peace with God, until the end of all time!"



Dr. August Reichensperger,
born 1808, died 1895.

After the building had proceeded for six years the centre aisle could, in the year 1848, be furnished with a temporary roof and the side aisles be arched in. The south aisle was in the meantime provided, by the munificence of King *Ludwig I of Bavaria*, with splendid stained glass windows. On the 14th August of the same year — so important a date in the annals of Germany — the centennial anniversary of laying

the first stone and at the same time of the consecration of the cathedral, performed by archbishop *John of Geissel*, was celebrated in the presence of King *Frederick William IV of Prussia*, the German Imperial Regent, Archduke *Johann of Austria*, several bishops and a numerous assembly of grantees, together with the deputies of the Frankfort branch of the German National Assembly.

From that time forward the progress made with the building was surprisingly rapid. Under the direction of Mr. *Zwirner* the grand work, with the exception of the two towers, made enormous strides towards completion. At the end of the year 1849, the entire south façade with its delicate tracery, ornamental finials, and numerous pinnacles, was finished and the north front was very far advanced.



Ernst Frederick Zwirner,
born 1802 died 1861.

On the 14th May 1850, the **first stone** for the continuation of the north tower of the west front was laid.

The outside walls of the nave and transept were finished in 1854 and on 3rd October 1855, the gable point of the south façade could, in the presence of *Frederick Wilhelm IV*, be surmounted with the appropriate finial; the same occasion being taken advantage of for laying the

foundation stone of a new standing bridge over the Rhine and of a museum. The roof, made of iron was finished by that time and put on, and — over the intersection of nave and transept — the centre tower, also constructed of iron (360 feet), was erected, rising $158\frac{1}{2}$ feet above the ridge of the roof, which again is $201\frac{1}{2}$ feet from the ground. On the 15th October 1860 *Zwirner* planted the golden star on the



The Cathedral. 1852.

spire of the central tower. Thirty years did *Zwirner* spend as chief architect of the cathedral; to his activity and earnestness in the work, may be ascribed the important position taken by the cathedral workshops, wherein were trained such men as *Frederick Schmidt* of Vienna † 1891, *Vincent Statz* † 1898, of Cologne, and *Franz Schmitz* † 1896 the publisher of the new grand work on the cathedral, 11 of whom have deserved well for their zeal in furthering the prosecution and completion of the work. When, on the 22nd September 1861, *Zwirner* died, the superintendence of the building operations was transferred to *Richard Voigtel*, Inspector of Public Buildings, who had been employed on the works ever since the 3rd April 1855. In the year 1863 the north and south entrances, all the flying buttresses with their pinnacles, and the clerestory with its numerous gables were completed, whilst the north tower was carried up so far that the middle aisle could be permanently roofed in

When the nave and transept had been completed, the inner partition wall, which had for centuries separated the nave from the choir, was removed in the autumn of 1863

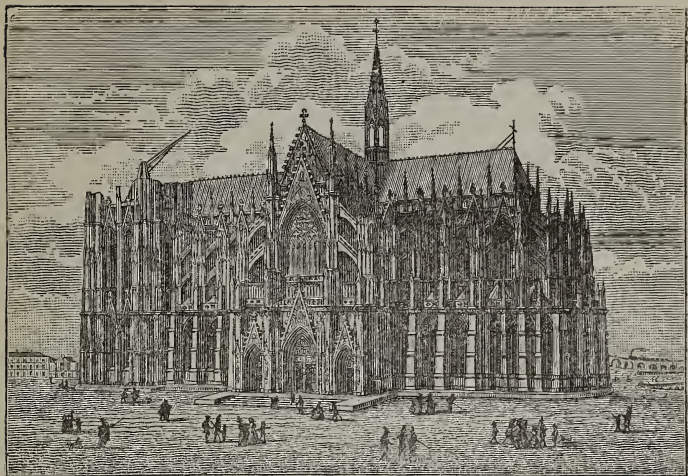


Cardinal Archbishop J. v. Geissel,
born 1796. 1842—1864.

and, on the 15th October of that year, the entire interior of the building was dedicated, by cardinal archbishop *Johann von Geissel* — in the presence of numerous bishops and with great solemnity — to the purposes of divine worship.

The object that had been hoped and longed for during centuries was now an accomplished fact, with the exception of the

towers. The cathedral of Cologne, the most magnificent Gothic structure in the world, was at length available for use!



The Cathedral. Spring of 1868.

The entire attention of the workmen could now be directed to the completion of the towers, and in 1868 the northern tower was brought up to a level with the southern. The old sign of the town of Cologne, the cathedral crane, after remaining unused for centuries — during which it had no longer served the purpose for which it was originally erected, but had rather stood forth a sad symbol of the state of the town; and like a gigantic note of interrogation placed over the colossal fragments of the cathedral, had looked down upon the city and the country around — disappeared, on the 13 March 1868, in order, at the bidding of the unanimous will of a new period, to make way for more modern scaffolding and machinery.

The superintendent of the building, *Richard Voigtel*, now found himself face to face with a task of no ordinary magnitude, viz: the finishing of the towers, which had at that time attained a height of about 186 feet. For the purpose of obtaining sufficient and conveniently available funds for completing the towers in as short a space of time as possible, the State sanctioned a scheme, prepared by Mssrs.

Mevissen and *Oppenheim* Commercial Councillors, for a Cathedral-Lottery, to be drawn annually until 1882, for carrying on the erection of the towers; being subsequently extended until 1889, to furnish funds for providing an open space around the building.

In addition to the subsidy provided by the State, the collections made by the Cathedral Building Committees and private donations and legacies, an annual sum of 540,000 Mark = £ 27,000 was thus placed at the disposal of the Cathedral treasury. By these efforts, ample funds were obtained for completing the towers on the grandest scale.

A steam engine, for the purpose of raising building materials and blocks of stone, was erected and, on 2nd October 1869, steampower, that mighty agent of the nineteenth century, was pressed into the service of this sublime conception of the middle ages. On the above named day, the first block of stone was raised, by means of a steam-crane placed on the northern tower.

Year by year the two gigantic steeples visibly grew higher and at the same time the laborious and difficult work of restoring the weather-beaten south tower and the decorative

work of the interior and of the doorways was hurried forward.

The reports of the Building Committee, extracts from which form the basis of our subsequent narrative, shew the restless activity with which the completion of the cathedral was pushed on, under the guidance of its indefatigable and talented superintendent, Cathedral-Architect and State-Councillor *Richard Voigtel*.



K. Ed. Richard Voigtel,
born 1829.

The Franco-Prussian war of 1870—71 produced a disturbing influence on the progress of the building; the withdrawal of workmen and interruptions in the transport of stone, exercising a material power of hindrance to the work. Nevertheless the third story of the southern tower visibly progressed and, notwithstanding the very rich ornamentation and the numerous gables with which it is embellished, attained a height of about 213 feet. At the end of 1871, all the tracery of the windows and the arches over the four windows of the third story of the tower, as well as the springings of the arches, were completed in the workshops.

In the year 1871 moreover, 22 bronze cannons captured from the French and weighing 25 tons were handed over to the Building Committee for the purpose of being cast into a large bell, which was satisfactorily accomplished in 1876. It has been named the "Emperor Bell" and weighs 27 tons.

The continuation of the towers, as proposed in the estimates for the year 1872, was duly carried out, up to the third principal string-course. At the same time the operations of the year 1872 included those very important structural modifications, which the transition of the external walls of the towers from a four-sided to an octagonal figure involved.

In the year 1873 the progress made in erecting the towers was confined to the completion of the enriched frieze, finishing the roof and laying the sockets of the octagon of the fourth story. Other important operations were, at the same time materially pushed on; thus, the front wall enclosing the nave at the west end, containing the chief window with its double triforium and double tracery, was finished.

The canopy over this window was finished and the thorough restoration of the abutments and pinnacles of the southern tower, which had been exposed to the destructive action of the weather during 300 years, was also accomplished.

The building up of the western façade gave the exterior walls of the cathedral a completed appearance; in like manner the putting in of the massive vaultings, being the first solid finish to the towers in the interior, brought out the enormous dimensions of the compartments in the third story. During the year 1874 all the workmen were employed in getting ready the blocks of free-stone for carrying up the fourth story of the south tower.

Whilst the towers of the cathedral, from the ground to a height of about $229\frac{1}{2}$ feet, are square, both within and without, at the third chief string-course the so-called Octagon, reaching to a height of about 308 feet, commences.

All these works on the octagon or fourth story of the tower, as well as the ornamental string-course to it, were completed in the years 1875—1876.

Besides the above, the groined roof in the third story of the northern tower and the relieving arch over it, were put in. Whilst these operations were going on, the two arched chambers between the towers were roofed in and consequently the interior, as far as the nave was concerned was completely finished. By the end of 1876 both towers had reached a height of about 300 feet; so that in February and March 1877 the plates for receiving the stone steeples could be laid, and when the vaulting of the fourth story had been turned, the building of the two gigantic spires could be simultaneously proceeded with.

In the meantime the central shaft in the south tower, which is intended to support the iron bell-cage on the third floor, was raised to its intended height of 180 feet, and the whole peal of bells, including the Emperor's bell, was raised into position, by means of a hydraulic press — without any accident — between 13th July and 7th August 1877.

The plastic decoration of the doorways and of the interior, as well as the tedious and difficult work of restoration on the south tower, the pinnacles, cornices and tracery of which, as high as the second story, had been entirely defaced by the action of the weather during

the lapse of centuries, was at the same time vigorously pushed on.

Whereas the erection of the external walls of the towers necessitated the preparation and raising of numerous plain blocks of stone and simple carvings; when the steeples were commenced the work was entirely confined to cutting the richly profiled hips, horizontal plinths and tracery for the rosettes and carrying out the crockets.

As it was necessary for putting up the spires and their finials to raise eight tiers of scaffolding in all, the skill of the workpeople was the more called into play, as the constantly increasing height necessitated redoubled care in unlashng, raising and relashing the timbers.

This scaffolding itself was a complete marvel in joinery and the care displayed by the architect and his workpeople



Cathedral, with scaffolding. October 1880.

cannot be sufficiently praised, when we consider that, even at this giddy height, not a single accident occurred; although the timbers were often exposed, in a most dangerous manner, to the effects of storms from all directions.

826 steps led from the floor of the cathedral up to the finial, the height to which visitors were allowed to proceed; to the upper platform about ten feet above the knob of the finial, there were in all 853 steps.

The spires progressed rapidly and in the spring of 1880, the finials were standing finished at the foot of the towers, awaiting their final placing in position. Each finial is built up of about 24 separate pieces and weighed nearly 50 tons when first put up; but when in position it was found that the wreath of foliage was too massive, producing a heavy effect. Hence the too severely square form of the wreath was altered and the foliage was undercut, as far as the safety of this colossal mass would permit. It is probable that the weight of each finial has been reduced by this process by about $12\frac{1}{2}$ tons. The finials were twice

surrounded with scaffolding and the work was continued from October 1880 until February 1881. On 12th February 1881 the removal of the scaffolding from the spires could be proceeded with.

The building and erection of these colossal ornaments, the raising of the huge bells, and the construction of the steeples at a height never hitherto attempted, are of themselves engineering feats which will permanently connect the name of the last architect, *Richard Voigtel*, with the cathedral. During the months of July and August 1880, the separate blocks composing the finials

were hoisted up by means of an iron wire rope and on the 14th of August the last block was raised. About 10 o'clock in the forenoon of that day the dressing of the towers with flags proclaimed to the city and to the world at large that



Finials of the steeples
previous to being
undercut.

the cathedral was finished — 632 years to a day after the laying of the first stone.



King William I of Prussia,
1861.

Emperor of Germany,
1871—1888.

After the work of restoring the south tower was finished and the lower stages of the scaffolding had been removed, on the 15th October 1880, the ceremony of completing the cathedral, by inserting the usual documents in the finishing knob of the finial on the south steeple, was celebrated in the presence of the late Emperor *William I*, of Germany, his consort the Empress *Augusta*, the

members of the royal family, the cathedral dean Dr. *Baudri*, the capitular body and a numerous assembly of noblemen

and officers of the Empire. Unfortunately the chief pastor of the archdiocese of Cologne — archbishop *Paul Melchers*, — was necessarily absent. He had taken a prominent part in that struggle between Church and State, which had been going on during the previous ten years and was compelled to live in exile.

We may pause a minute here in our narrative to

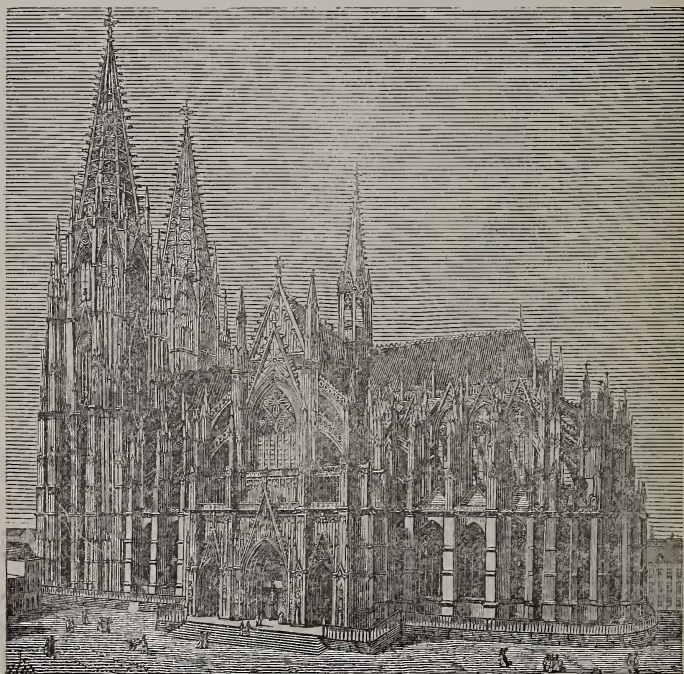
mention the technical assistants who, in modern times, under architect *Voigtel*, have come into prominent repute. The



Archbishop Dr. Paul Melchers,
born 1813, archbishop of Cologne
1866—1883.

first is the chief architect and sculptor of the cathedral workshops *J. Marchand* a native of Cologne. He has been employed for nearly 20 years in the workshops, in which, since 1868, he has occupied the aforesaid position as successor to *V. Statz* and *F. Schmitz*. Together with the chief architect *Richard Voigtel*, he was permitted — after years of active work — to set the finishing stone in its place on the steeple and thus to see the crowning of his labours.

As superintendents of the building operations, Messrs. *L. Becker* and *M. Schmitz* have derserved well and in the devising and difficult construction of the huge and skilfully designed scaffolding, the master carpenters *C. von Amelen* and his successor *G. Busch* are worthy of note.



Cathedral as completed; 1882.

Finally, working in a different manner it is true, but none the less effectively, we would here mention the President of the Central Building Committee Dr. *Haass*, † 1878, Chief-burgomaster *Bachem*, † 1878, and Mr. *Oswald Schmitz*, † 1892. More especially however we must advert in terms of the highest commendation to Dr. *C. A. Heuser*, Canon of the cathedral, † 1891, who, as a learned exponent of Christian art and symbolism, had been entrusted with the supervision of the ornamentation, both exterior and interior.

The cathedral now stands finished as to the exterior. By the end of the year 1882, the scaffolding was taken down from the towers. Free and clear the spires are reflected in the waters of the Rhine and announce to the world, how much perseverance and unity of will are capable of accomplishing. The cathedral, which so long stood, — an unfinished ruin — as symbol of the Fatherland, is now completed, together with the restoration of the Empire. Heaven permit that the words spoken by His Majesty, King Frederick William IV, when he laid the foundation stone on 4th September 1842, may be fulfilled: "God grant that the Cathedral of Cologne may look down upon a Germany and upon an era productive of peace amongst men, as well as peace with God, until the end of all time!"





General Description of the Cathedral.

The style of Architecture in which the cathedral is built, is the so-called early pointed, or Gothic style, which, somewhere about the middle of the twelfth century, arose from the Romanesque Norman, or round arched style, attaining its highest state of development and completely supplanting its predecessor, the Romanesque style, during the 13th century.

The term Gothic is derived from the Italians, who applied it as a term of reproach; in fact as synonymous with Barbarian, in contradistinction to the classic style of architecture and has in itself no special appropriateness, since it was certainly not by the Gothic races, properly so called, that the style was introduced or practiced; it is therefore not surprising that all writers on Gothic architecture have usually deemed it necessary to enter a more or less formal protest against the use of the term. However, hitherto at least, no satisfactory substitute has been suggested.

The plan and chief arrangement of details, in the Gothic style, are the same as those adopted in the vaulted basilicas of the ancient Romans; the chief peculiarity of this style of architecture consists in the pointed arch itself, which enables the builder to vault over narrow and oblong spaces, or even polygons, in lieu of being restricted to the square; and as the outward thrust of the arch, no longer acts upon the walls, but downwards upon the supporting columns, it thereby permits the construction of walls of a much less massive character than those of an earlier period; allows the introduction of a number of large windows; whilst it permits the apse to be made polygonal, instead of semi-circular. It is more especially in this question of vaulting, that the peculiarity of the early pointed style consists. The entire weight and strain of the arch is absorbed by cross-arches running from one pillar to its opposite fellow, by the longitudinal arches, which run at right angles to these cross arches; and finally by the diagonal arches. These arches form a skeleton, or framework of ribs, resting upon vertical supports from which they spring; so that the vault itself may be regarded as a mere filling in to a network of groins, which cover the entire space, in the form of trian-

gular vaulted surfaces. In this style the thrust of the arch is no longer equally distributed along the whole length of the supporting walls, but is concentrated at certain points, which are built more strongly and correspond with the detached columns in the interior; being strengthened upon the outside by means of massive buttresses. The wall surface has no longer any duty to perform in carrying the weight or resisting the strain of the arch; it merely serves for dividing the building into various compartments. Thus, the Gothic style of architecture consists of a system of vertical pillars, connected by pointed arches of which the spandrels are of no constructive importance. The upward tendency is the chief characteristic of this style.

The use of the pointed arch, brought with it a form of pillar, which is entirely different to that of the Romanesque column with its various members. The centre shaft of the Gothic pillar is round; but it combines with a number of three quarter columns, termed **vaulting shafts**, as they carry the weight of the groins and according as the number of the groins is greater or less, so also the centre pillar is surrounded by a greater or less number of **vaulting shafts**. The pier has a **polygonal base** and where the vault of the arch springs, the **capital** forms the transition from the vaulting shafts to the groins. The capital generally consists of a bell-shaped enlargement of the vaulting shafts, with a round or octagonal abacus, as ornament; but the foliage used for decorating the capitals and elsewhere is no longer that employed in the classic style of architecture, being now frequently a close imitation of local plants and flowers; moreover, floral ornamentation becomes much more general, thus we find oak leaves, thistles, mallows, the vine, the willow and the ivy, all used for this purpose.

The **buttresses**, which form a prominent feature in this style of architecture, are disposed at intervals along the entire length of the walls, on the outside, at points corresponding to those where, in the interior, the wall shafts — which carry the weight of the vault — are situated. The buttresses have a greater projection than the parts which appear to answer to them in Romanesque architecture; they are also narrower and some of them are divided into two or more stages by set offs, or horizontal splays, reducing the projection from the wall at every stage. The finish of these projections, as well as the finish of the buttresses above the stringcourse, is formed either by a triangular top, or a small tower with a pinnacle, surmounted by a **fleur de lis**. Each of these buttresses serves, by means of its weight, to increase the counter-strain and resistance of the walls and at the same time it assists in imparting the appearance of an upward tendency. As the vaulting shafts of the centre nave and the semi-columns of the side aisles, with their buttresses, form the actual skeleton of the building, which has to bear the weight of the arches and of the roof — whilst the actual wall surfaces are relieved therefrom — it becomes possible to introduce large and lofty windows, much more freely in this style of architecture than in any other.

The **windows** are divided by slender shafts, or piers, which, starting from the springing of the arch, are connected with each other by means of smaller pointed arches and the augmented degree of enrichment is caused not by the introduction of any new elements, but by repeating

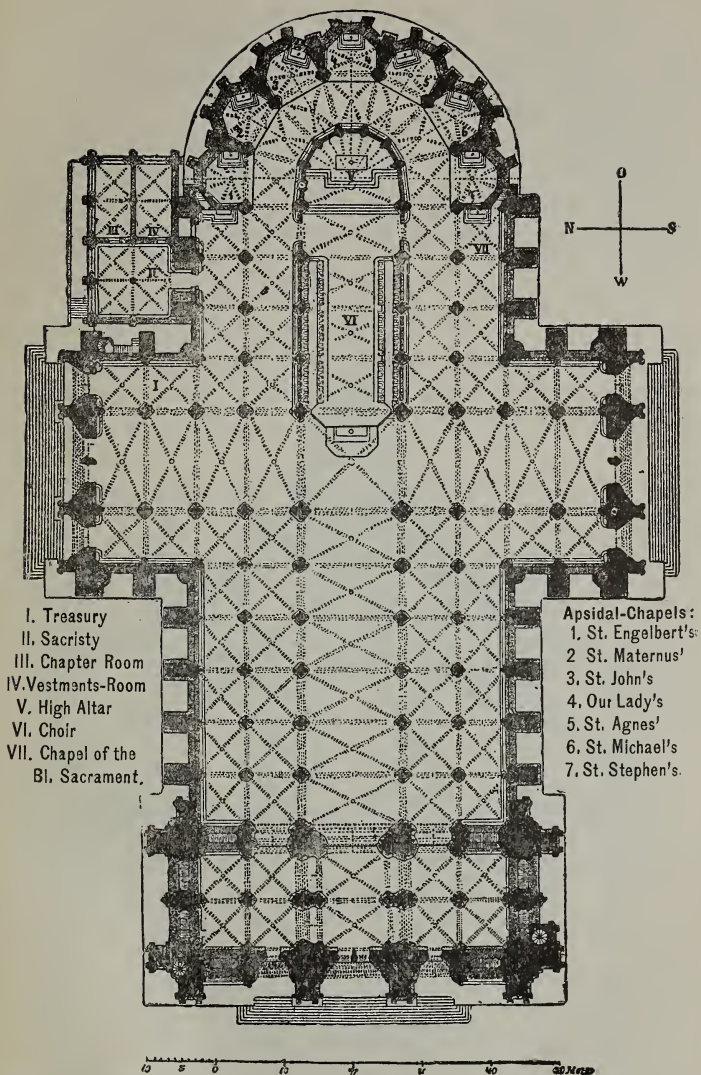
and combining those already present; whilst the spaces, between these minor divisions and the chief arch, are filled in with a tracery drawn in geometric patterns. The foliated or cusped circle, continues to be the chief member in decorating the head of the window, being merely tripled in number, an arrangement which accords beautifully with the triangular outline of the space so occupied; whilst at the same time these circular divisions contrast agreeably with the pointed form of the arch and soften its asperity.

Thus much respecting the principles of the Gothic, or pointed style of architecture. Our limits will not permit us to enter into any more detailed account of this most interesting subject; but the illustrations, which are given, of various architectural details, will enable the reader to understand the chief points of construction connected with the cathedral.

We would only remark that in the Gothic style of architecture the introduction of crypts under the sanctuary — which was usual in the Romanesque period — no longer occurs. The raised choir of the Norman church is replaced in the Gothic building by a sanctuary raised very little above the flooring of the nave. The semi-circular apse has now become much wider and has the same altitude as the centre aisle of the nave and, in larger edifices, the side aisles are continued so as to form a passage, called the ambulatory; running round the apse, being — at the points where the buttresses occur — divided into a series of chapels surrounding the sanctuary.

In contradistinction to the unpretentious and sober simplicity of the Norman style of architecture, the interior, as well as the exterior of a Gothic building appears to be full of life. Human figures in various extraordinary attitudes are employed as statues on the corbels, or as angels heads on the consoles; animal and grotesque figures are used as gargoyles; whilst a rich tracery of vegetable forms ornaments the mouldings and friezes, finding their way up to the topmost points of the gables and pinnacles and finally, the towers with their lofty pinnacled spires, divided into several stories, appear to form a connection between earth and heaven.

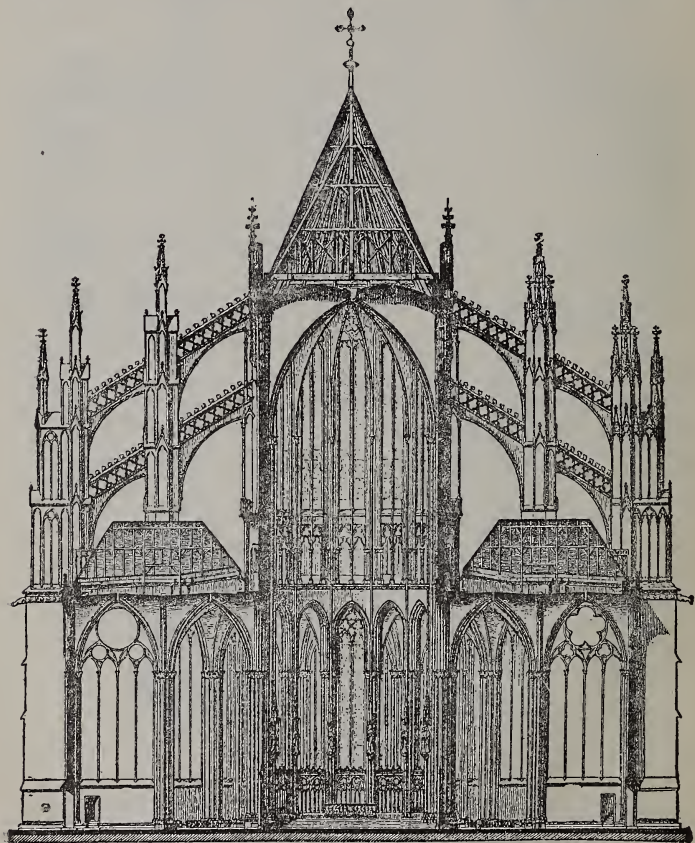
The development of the Gothic style of architecture took place in three epochs, all of which are clearly represented in the Cathedral of Cologne. The first pointed style, or early English of the 13th century, is present with its heavy masses and strictly balanced proportions. The second pointed, or decorated style of the 14th century, is seen in the more extensive use of the vertical outline, whilst greater richness of ornamentation is introduced and the details become more animated; the vaulting is more subdivided into cells by the addition of intermediate ribs, so as to produce a kind of tracery, wherewith a great amount of richness is obtained; richly carved bosses are also introduced at the intersections of the ribs. The third pointed, or perpendicular style, — which may for convenience be considered as that of the 15th century — is also present, exhibiting the great care bestowed on details of decoration, whilst the general principles of the building were neglected; arbitrary even though some times charming innovations were introduced; but, at the same time, the whole of the arches become more flattened and a want of harmony among the details becomes apparent.



Plan of Cathedral.

The **Ground Plan** of the cathedral displays a clearly defined Latin cross; five longitudinal, crossed by three transverse aisles. The choir is finished by a heptangular apsis or head, surrounded with seven chapels.

Proportions: The external length of the cathedral measures $472\frac{1}{2}$ ft, the breadth 200 ft, the internal clear length is $390\frac{1}{2}$ ft. with a breadth of $148\frac{1}{2}$ ft. The external length of the transept is 283 ft. the interior length is $246\frac{3}{4}$ ft.



Transverse Section of Cathedral.

Thus the entire building encloses a free interior space, including the detached columns, of 7359 sq. yds.

Compare: The cathedral at Freiburg with an interior space of 3527 sq. yds. The cathedral at Vienna 3756 sq. yds. The cathedral at Mayence 4354 sq. yds. The cathedral at Strasburg 4886 sq. yds. The cathedral at Spire 5344 sq. yds. The cathedral at Antwerp 5901 sq. yds. The mosque of St. Sophia in Constantinople 8233 sq. yds. The cathedral of St. Paul in London 9296 sq. yds. The cathedral at Milan 10050 sq. yds. The cathedral of St. Peter in Rome 18138 sq. yds.

Heights: The ridge of the cathedral roof has a height of 201½ ft, from the ground and the iron tower erected over the intersection of nave and transept is 158½ ft. higher, thus giving a total height of 360 ft. The height of the towers above the level of the pavement inside the cathedral is 515 feet, or 525 ft. above the level of the ground outside; of this ⅔ is taken up in the four stories and ⅕ is made up by the spires.

Compare: The spires of the Cologne Cathedral 515 ft; the Cable towers of the Hudson bridge near New-York are 563 feet high; the Washington Monument in Washington 550 ft; the tower of the town hall in Philadelphia 530 ft; the tower of the National Museum in Turin 533 ft. the minster of Ulm 525 ft; the cathedral, Rouen 495½ ft; St. Michael's, Hamburg 473 ft; St. Peter's, Rome 452½ ft; according to others 470 ft; the minster of Strasburg 465½ ft; the pyramid of Cheops at Gizeh 448 ft; St. Stephen's, Vienna 448 ft; the cathedral, Amiens 439½ ft; the pyramid of Cheprem 436 ft; the cathedral, Freiburg 410 ft; the cathedral, Antwerp 403½ ft; the cathedral, Florence 390 ft; St. Pauls, London 365 ft; the cathedral, Milan 357 ft; the town hall, Brussels 354 ft; the square tower, Asinelli 350½ ft; the Dome des Invalides, Paris 344 ft; the cathedral, Magdeburg 340 ft; the cathedral, Augsburg 336 ft; the tower of the castle. Dresden 331 ft; the church of the Liebfrauen, Munich 325 ft; St. Peter's, Berlin 314 ft; Notre Dame, Paris 223 ft; St. Sophia, Constantinople 190 ft; the leaning tower of Pisa 187 ft; l'Arc de triomphe de l'Etoile, Paris 114 ft; Pantheon of Agrippe 141 ft; the obelisk on the Place de la Concorde 88½ ft.

Had the cathedral towers still in the Sixties the precedence, they are now surpassed by other buildings.

The foundations of the towers, are laid at a depth of 65½ ft; those of the corner pillars of the doorways at depth varying from 25 to 44 ft; the foundations of the nave and transept vary from 20 ft. and upwards; the foundations of the detached pillars in the interior are 44 ft. below the pavement of the cathedral.

Building Materials. Exclusive of the foundations

which are composed of columns of basalt from Unkel, in alternate layers with blocks of trachyte from the Drachenfels, united into a compact rock-like mass, the materials used for the construction of the cathedral during the first period 1248—1550 were exclusively the stone derived from the quarries in the Drachenfels, one of the Seven-mountains (Sieben-Gebirge). The trachyte procured from that source proved however to be so little capable of resisting the action of the weather, that the exterior portions of the building, especially of the south tower, had become completely defaced. Hence, when it was proposed to resume building operations, the first step taken was to make a careful selection of the stone to be employed.

If we except the restoration of the buttresses of the choir, undertaken 1826—1833, under the supervision of architect Ahlert, which unfortunately were carried out in black basalt lava from Niedermendig, the stone from the Wolkenburg in the Seven-mountains has been mainly employed in the restorations. But from the time the new portion was commenced until the nave was finished, the Keuper sandstone from Schlaitdorf near Tübingen and Heilbronn, whilst for the north and south doorways, the lower red sandstone from Flonheim near Alzei was very largely used. Also in the interior of the nave and transept the Flonheim sandstone was employed, as well as for the facings of the second story of the north tower. For filling the spaces formed between the blocks and basalt columns in the foundation, blocks of slag (socalled scratching stones) were put in. Sandstone from Uedelfangen near Treves was combined with the Keuper sandstone from Heilbronn for free ornamentation in restoring the choir and trachyte from the Stenzelberg supplied the material for the principal string courses and the galleries, Lava from the Hannebacher Ley and the Perlenkopf was used for the sockets of the columns in the south tower, the walls of the terrace surrounding the cathedral and for plinth plates. For the interior of the sacristy, sandstone from Staudernheim on the Nahe and from Breitenheim near Meisenheim on the Glahn has been chiefly employed, as well as for the facings in the large chambers in the third and fourth stories of the towers. The stone from the Hohenburg near Berkum (trachyte) was employed for the interior of the south tower in the first story and for massive filling in blocks inside the walls; whilst the slab basalt, from the mountains of Obercassel, has served for filling in masonry in the towers as high as the top of the third story. From that point upwards, the spires are built of solid cut-stone.

All the various kinds of stone previously employed, had not when used for free ornamentation in relief, profiled ribs, or string courses given complete satisfaction to the architects, in respect of their weather resisting properties; hence, when the building of the towers was proceeded with, the stone of the Weser mountains and of the Teutoburger Forest

was selected. As regards its structure and composition, this is an excellent stone. It is a light yellow finegrained sandstone perfectly free from feldspar and mica; that is to say almost pure quartz, belonging to the Weald formation. This stone, which will resist any weather and is obtained from the quarries of Obernkirchen on the Bockeberg, in combination with a few white sandstone blocks from the Externstein near Detmold, was exclusively used for the external parts of the towers; also all the ornamentation and the entire restoration of the south tower as well as the finials which crown the spires, were made of it. The mortar used for uniting the stones of the entire building was that made in Bergisch-Gladbach.

Thus the fire-born lava from the volcanic crater of the Eifel mountains supports this majestic structure. In the Teutoburg Forest lies the cradle of the handsome towers with their finials; whilst between them are inserted the stone procured from the banks of the Rhine, the Mosel, the Weser, the Nahe, the Neckar and the Danube &c.

The flooring — commenced 1885 — in the nave, as far as the transept, consists of slabs of Obernkirchen sandstone, which are bordered, in the direction of the columns, with red granite and dark green syenite edgings. In the transept, the choir and the chapels, the pavement — after the designs of Essenwein, Director of the Germanic museum in Nurnberg — is composed of cube mosaics, in which the smaller cubes are of burnt clay, the larger ones being of cut stone. The very rich pattern consists partly of figures and partly of decorative designs; the whole being admirably suited to the architectural features of the ground plan of the building.

The sculptured work is cut out of French limestone. That from Caën has been chiefly used for the baldachinos and figures in the doorways of the towers and in the interior of the building. To a still greater extent however, the oolite of Savonnières has been employed. Of it are made the large figures of the third story in the tower, as well as a part of the figures in the doorways.

The vaultings in the aisles, as well as those in the chambers of the towers are built of a light porous tuffa from the Eifel. Only the relieving arches and copings are made of hard burnt brick; whilst the andesite from the Wolkenburg has been selected on account of its hardness for the ribs and stringcourses of the vaultings.

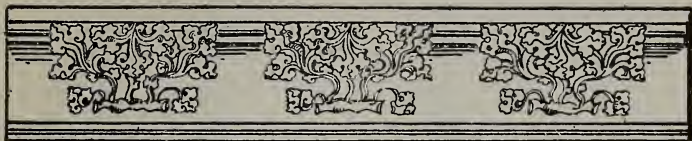
The roof, both that over the choir and the nave, as well as over the aisles and the chapels, is of iron covered with sheet lead.

Thus the entire building up to the finials of the towers consists of sandstone; but the middle tower is — in consequence of the weakness of the four corner pillars at the junction of the nave and transept — entirely constructed of iron with a leaden covering.

The building materials employed in the construction from 1824 to 1st April 1881 were as follows: — Rough hewn stone which was worked up in the cathedral workshops, 69096 cub. yds.; ready carved stone from various stone cutters to the value of £ 37.940; tuffa bricks for the vaults, 237149; common bricks, 2,000,000; ragstone and basalt, 4026 cub. yds; lead for casting clamps, plugs, and holdfasts, 933822 lbs; deal, for building the scaffolding, 0674 cub. yds.

The cost of building, incurred since the restoration was decided on in 1824, up to the end of 1841, was £ 49,092 provided entirely by the State; from 1842—1885, it amounted to £ 991,031, provided partly by the State and partly by funds collected by the Committee; making a total of £ 1,043,134 spent on the restoration and completing of the cathedral. The amounts disbursed in previous centuries, in laying the massive foundations and in purchasing the freehold on which the structure stands, must have come to about the same; so that we may safely calculate the entire cost of the Cathedral of Cologne — from first to last — at not less than two million, one hundred thousand pounds sterling! Moreover this is quite independent of gifts of valuable objects for the services, or the decoration of the building, and of a large number of private donations and legacies for pious foundations.

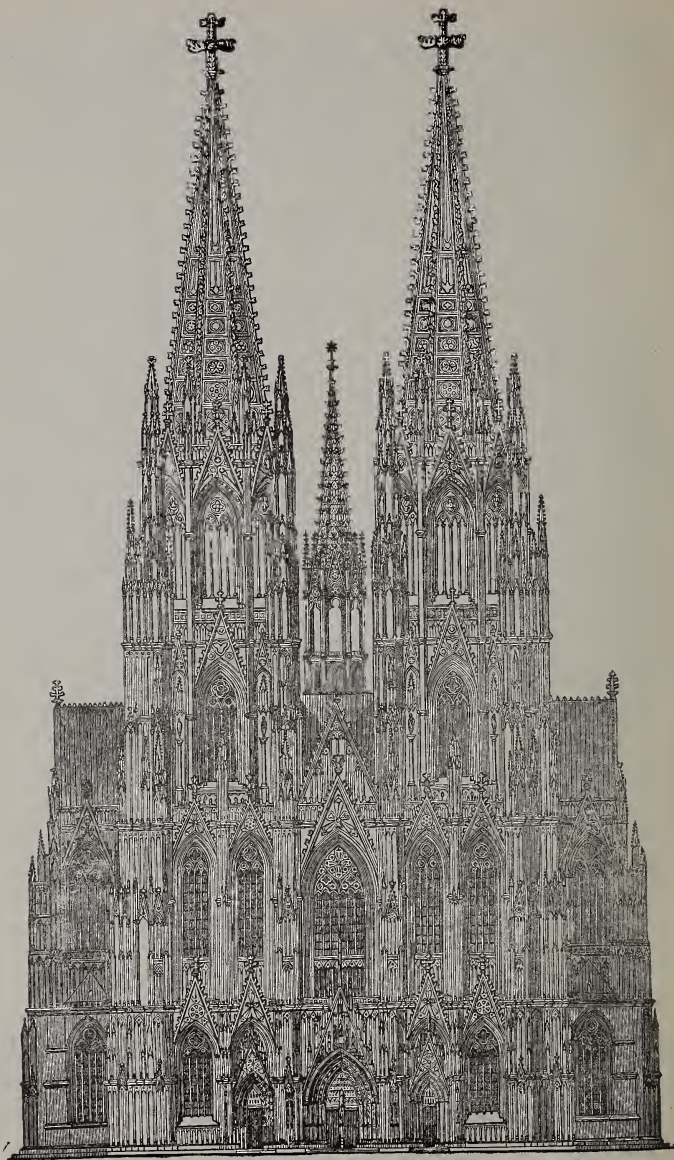




Exterior of the Cathedral.

I. West, or Tower Front.

We shall do well to commence our examination of the outside at the point where it seems most elaborately finished, namely at the **West, or Tower Front**. The entire west front (see next page) consists of five stories and in the width it is also divided into five compartments. On the ground level, we have the principal doorway with a window on each side; but between the main door and the windows are inserted two side entrances, the canopies of which reach to the sills of the windows above. In the second story is a large window over the main doorway, furnishing the nave with plenty of light; on each side of it are two windows through which light for the two tower chambers is obtained. At the foot of these five windows runs the triforium gallery, which goes right round the building and is indicated by the arcades. Over the above mentioned two stories, which form the façade of the church, the centre portion terminates in the splendidly ornamented gable of the nave. On each side of this gable, the towers rise independently. In the third story they still continue four-sided; in the fourth they change into an octagonal form and in the fifth story they run out into the airy spires. The first and second stories are not together so high as the third and fourth and these latter again are surpassed in height by the spires, each of which is as high as the centre gables of the three façades on the north, west and south, put together.



West front of the Cathedral.

The entire construction is dependent upon the development of the pillars of the towers, six of which are in the front — four large and two small pillars. Two large and one small pillar belong to each tower. Two of the large pillars form the corners of the façade, the two others stand on either side of the main entrance, whilst the two smaller pillars separate the side doors and the windows in the basement story. These two pillars rise through the second story and on reaching the sills of the windows in the third, they detach themselves from the mass of the building and run out to points. The four large pillars now proceed alone. In the third story, each pair forms a frame for one of the tower windows; but they here begin to lose the massiveness which they displayed below and are ornamented with a number of pinnacles on their sides. In the fourth story they detach themselves from the body of the towers which thus lose the four corners of their ground plan, becoming octagonal. The octagonal centre piece of each tower, with its four huge pinnacles — each of which would answer passably well as spire to any smaller building — seem now to be running a race in which each tries to outvie the other in rising more swiftly and airily. Hence the eight windows of this upper structure are so large and unglazed. The lighter clouds of heaven pass freely through them and the golden rays of sunshine penetrate without hindrance into the interior. Above them, all the magnificence of which the Gothic style is capable, is displayed. It is as though it had exhausted its ingenuity in causing the culminating point thus begun, to run out in all possible splendour and magnificence. Over the eight windows of each of the tower octagons, rise eight richly decorated canopies, between which are eight, if possible, more richly ornamented pinnacles, around which stand the four splendid finials of the large tower pillars. In the midst of all these pointed pinnacles and finials the majestic spire slowly grows up. At first rising calmly and gradually, it soon overtakes and surmounts all the minor objects which

cluster round its foot, then, with increased lightness it seems to grow faster and faster, until at last, the brittle stone is only allowed to retain so much of its substance and weight, as will suffice to defy the storms of heaven which here rage around it and to raise heavenwards the foliaged cross in which each spire and, with them, the cathedral, terminates.

The West Front has not been carried out in strict accordance with the original plan of the architect. This is at once evident when we compare the simple lower portion with this richly ornamented superstructure. But it is now impossible to tell how the original architect had designed his towers, as the ancient plans, which have been discovered, are not the original drawings; but rather modified imitations dating from the 15th century. These plans have been again departed from by more modern architects. For instance, on the ancient plans, the windows of the west front are provided with porticoes furnished with rich canopies; these porticoes have been omitted in carrying out the work and the space occupied by them has been filled in by causing all the pillars of the second story to be brought out 3ft. further and the greater part of the ornamentation has been altered.

Also, quite lately, the newly erected north tower has been, by Zwirner, materially altered from the south tower; in that the staircase tower which lightens up the south side of the south tower is wanting in the north tower. Although this is shewn in the original design, when the north, west and middle pillars of this tower — which was commenced about the middle of the 15th century — were pulled down, because of their ruinous condition, in 1856 and the rebuilding of the tower was commenced, the staircase tower was done away with and the spiral staircase was built in the corner pillar of the tower; which is contrary to the leading principle of the Gothic style; namely that the purpose of each portion of the building shall be externally recognisable. By this means the window, nearest the corner pillar, became free; so that, on the north side of the north tower, there are two full windows, whereas on the south side of the south tower, only one full and one half window in the first and second stories are visible.

We may also mention here that the whole of the ornamentation of the south tower consists of the finished Gothic of the 14th century, whilst the canopied fronts of the north east pillar of the north tower, which belong to the latter end of the first building period, already bear traces of the flamboyant style, into which the Gothic degenerated at the end of the 15th century.

The chief window of the nave, with its double triforium and double tracery, measures from the sill to the upper point of the arch 48 ft. 5 in. and is $20\frac{1}{2}$ ft. broad. The height of the towers to the octagon is $229\frac{1}{2}$ ft; the octagon is 79 ft; the spire being $206\frac{1}{2}$ — making a total of 515 feet.

The walls of the towers are $20\frac{1}{2}$ ft. thick. Owing to their enormous circumference, each foot in height contains about $160\frac{3}{4}$ cub. yds. of stone, which, including wages may be reckoned to cost about - 625; the breadth

of the west front, measured between the sockets of the external shafts of the towers, is 200 ft. The chief doorway, up to the crown of the arch, measures 96 ft. and is 32 ft. wide between the side posts. The two entrances are 32 ft. high and 6 ft. wide, the side doorways are 37 ft. high to the crown of the arch and 18 ft. wide between the side posts.

Further Details.

1. **The Octagons.** Upon the four angles of the towers, left free by the transition from the square to the octagonal form, there rise corner pinnacles which are perfectly detached from the octagon. In the case of other churches, such pinnacles usually consists of mere shafts; but here, in this cathedral they form independent towers about 100 ft. high and 20 ft. diameter, the compartments in which, filled with rich ornamentation and carved figures, rise above the commencement of the openwork stone spires. How lavishly decoration has been employed, even at this height from the ground, may be conceived from the fact that 1510 is the number of separate and detached ornaments, such as pinnacles, crockets, spouts and chapters clustering round the octagon on both towers.

2. **The Spires.** The hip mouldings of the two spires, formed by the abutment of each course of stone, amount to a total of 2624 running feet; the number of large crockets is 448, of which each, having a relief of $2\frac{1}{2}$ feet, costs including the price of material, 238 Marks = £ 11 18 s; thus for the crockets on the hips of both steeples 106,624 Marks = £ 5,331 4 s were paid. The openwork of the tracery in the rosettes between the hips — taking the depth of profile to be 2 ft. — amounts to 2150 sq. yds. The tracery of the rosettes in both towers, if fitted together, would occupy a space equal to one third of the entire flooring of the interior of the cathedral.

3. **The Spire Finials** are each 26 ft. high, consisting of 24 separate blocks and containing 48 cub. yds. of stone. In order to form the large rosette of the finial — which measures 15 ft. diagonally across and is 4 ft. 7 in. thick — out of one piece would have required a block containing about 20 cub. yds. of stone and weighing 3 tons 8 cwt.; which when carved would still have weighed 1 ton 15 cwt. Hence the surface of the large rosette was necessarily divided vertically into 4 parts and horizontally into two layers of $3\frac{1}{4}$ fs. and 1 ft. 4 in. thick respectively; thus the large rosette of the finials on the cathedral of Cologne, instead of consisting of a single stone, as is the case with the smaller finials of the towers at Strasburg, Freiburg, Vienna, Antwerp &c. had, in consequence of its enormous dimensions, to be built up of 6 blocks. As each of the 4 stones of the large rosette had a diagonal length of $7\frac{1}{2}$ ft. and was only supported to the extent of 1 ft 10 in. upon the octagonal upright of the finial — or in other words hung free in the air for three fourths of its length — it was only possible to secure a safe bed for them by making the lower, 1 ft. 4 in. thick layer of stone with stout console-like arms. The upper rosette gave less trouble, as it only measures 10 ft. 10 in. diagonally across and is only 2 ft. 8 in. thick. It is composed of two blocks joined together.

In order to ensure sufficient stability in these huge finials, a suspensory frame, of strong copper rods. is fixed above the four stones of the lower rosette, from which frame depends, in the centre of the stem, a

4 in thick and 80 feet long staff, heavily weighted at the end. The blocks which form the rosettes are also held together by means of strong copper rings. All the metallic parts are most carefully connected with the lightning conductors.

As the stability of the stonework of the finials depends considerably upon the copper fastenings, the proper action of the suspensory frame and the secure connection of these with the lightning conductors, it was necessary to provide a means for ascending the finials, at regular intervals as high as the top of the ball, in order to examine the condition of the platina point of the lightning conductor and the connections of all metal work with the conductors, after every flash of lightning that may strike the spire. For this purpose an opening has been made, 56 feet below the summit of the finial, from which a thin copper ladder leads to the top of the ball, on which is placed the rod of the conductor. The conductor itself is led, by means of a strong copper cable into the well at the foot of the tower.

The West Entrance.

As regards the statuary decorations of the **West or chief entrance**, we find four mouldings forming the arch. The outer row of mouldings is enriched with figures of angels and of the sun, moon and earth, figurative of the spiritual and material creation; in the second row of mouldings, we find the minor prophets and two sybils, pointing to the preservation, amongst the Jews, as well as amongst the heathen, of the glad tidings of a future Redeemer; the third and fourth rows of mouldings contain the human progenitors of the Saviour, commencing with Jesse the father of David.

The reliefs on the tympanum of this doorway represent the chief incidents in the history of the redemption, during the pre-Christian era, and the history of our Saviour, during His youth, as well as His public ministry previous to His passion. The statues represent our first parents and such personages mentioned in the Old Testament as were pre-eminently typical of Christ, or were immediately connected with His advent in the flesh. On the centre shaft of the doorway is the divine infant carried in the arms of His virgin mother; in the canopy over the doorway, Jesus Christ the Creator, Redeemer, and Judge of the world, is seen, with the Book of Life in His hands, surrounded by the four greater

prophets. The advancing, intermediate pillars carry statues of Constantine, Charlemagne, the Emperor Henry II and King Stephen of Hungary, representing the protection afforded, by the temporal power, to spiritual blessing against material violence.

As regards the side doors of this façade, the south door is dedicated to St. Peter, the north door to the three kings (Magi). The reliefs of St. Peter's door, and the mouldings are ancient — as are also five of the statues representing the apostles, which have been supplemented by such figures as were missing having now been placed in position. The reliefs on the north door, or door of the Magi, shew forth the narrative of the Wise Men, the statues represent their persons and those of their types in the pre-Christian era; the 34 figures in the mouldings are those of saints who, like the former, were the first-fruits of Christianity in various lands of the ancient and modern hemispheres, or who more especially laboured to spread the gospel.

The plastic embellishments of the interior and of the exterior were carried out according to a plan approved by the cathedral chapter. The decorations of the chief entrance at the west end, of the towers and of the door of the three kings (Magi) as well as those of the north door, were — with the exception of the statue of the archangel Michael on the north door by Mr. Meinen — executed in the atelier of Mr. Fuchs statuary in Cologne, who has supplied no less than 700 statues, in addition to a large amount of decorative carved work.

The statuary decorations of West Entrance.

A. Centre door. (The Virgin Mary's door).

1. In the canopy.

- a) Christ seated, as Judge of the world, with the Book of Life in His hands.
- b) The four greater prophets.

2. Bas reliefs of the tympanum.

- a) The fall of man, and the promise of the Redeemer.
- b) The flood and the ark — The giving of the law on Mount Sinai. — The golden calf.
- c) The Annunciation. — The Birth of Christ, — The Presentation in the temple.
- d) Christ amongst the doctors in the temple. — The Baptism in the Jordan. — The Sermon on the Mount.

3. Mouldings.

- a) Inner row, 10 figures, patriarchs of the period subsequent to the Babylonian captivity:
 1. Salathiel; 2. Zorobabel; 3. Abiud; 4. Eliakim; 5. Azor; 6. Sadoc; 7. Achim; 8. Eliud; 9. Eleazar; 10. Matthan. The first of these is represented as a king.
- b) Second row, 12 figures;
 1. Jesse; 2. Rehoboam; 3. Josaphat; 4. Joram; 5. Ozias; 6. Joatham; 7. Achaz; 8. Hezekiah; 9. Manasses; 10. Amon; 11. Josias; 12. Jechonias. With the exception of the first, all are represented as kings.
- c) Third row, 14 figures:
 1. Hosea; 2. Joel; 3. Amos; 4. Obadiah; 5. Jonah; 6. Micah; 7. Nahum; 8. Habakkuk; 9. Zechariah; 10. Haggai; 11. Zachariah; 12. Malachi; 13 and 14. two Sybils
- d) Outer row, 14 figures:
 1. Seraph; 2. Cherub; 3. Tronius; 4. Dominatio; 5. Virtus; 6. Potestas; 7. Principatus; 8. 9. 10. the archangels Michael, Gabriel, Raphael; 11. an angel; 12. sun; 13. moon; 14. earth.

4. Statues.

- a) On the centre shaft: The Virgin and infant.
- b) On either side of the entrance:

SS. John the Baptist.	Joseph.
Joachim.	Anna.
Elijah.	Elisha.
David.	Solomon.
Moses.	Samuel.
Noah.	Abraham.
Adam.	Eve

- c) On the advancing, intermediate pillars.

Constantine.	Charlemagne.
Emperor Henry II.	King Stephen of Hungary.

B. North, Side Door of the West façade. (Door of the Magi).

1. Bas reliefs of the tympanum.

The Magi see the star in the east. The Magi before Herod;
The adoration at Bethlehem.

2. Mouldings.

- a) Inner row, 6 figures:
 1. King Abgar; 2. Gregorius Illuminator; 3. Marutha, bishop; 4. Simeon, archbishop of Seleucia and Estiphon in Persia; 5. Frumentius, bishop; 6. Elerbaan, King of Ethiopia and Abyssinia.
- b) Second row, 8 figures;
 1. Paul, hermit (Egypt); 2. Cyprian, bishop (West-Africa); 3. & 4. Balaam and Josaphat (India); 5. Cornelius, captain (Palestina); 6. Ignatius, bishop of Antioch (Syria); 7. Francis Xavier (East India); 8. Ludovicus Ibarki, chorister, one of the Japanese martyrs.

c) Third row, 10 figures:

1. Dionysius Areopagita, bishop of Greece; 2. Titus, bishop of Crete; 3. Photinus, bishop; 4. Balbina, martyr; 5. Lazarus, bishop; 6. Martha, virgin; 7. Remigius, bishop; 8. Clotilda, Queen of Gaul; 9. Ildephonse, archbishop; 10. Herminegild, martyr (Spain).

d) Outer row, 10 figures;

1. Augustine, archbishop; 2. Lucius, King of England; 3. Columba abbot (Scotland); 4. Patrick, archbishop (Ireland); 5. & 6. Methodius and Cyril, bishops (Bohemia and Merovingia); 7. Olaus, King of Norway; 8. Erich, King of Sweden; 9. Peter Claver, jesuit; 10. Rosa of Lima (America).

3. Statues.

Caspar.	Melchior.
Belshazzar.	Josiah.
Hezekiah.	David.
Queen of Sheba.	Widow of Sarepta.
Job.	Melchisedech.
Japhet.	Enoch.
Abel.	Seth.

C. South, Side door of the West façade. (St Peter's door).

1. Bas reliefs of the tympanum.

The fall of Simon Magus, in answer to the prayer of St. Peter. SS. Peter and Paul before the judge, the martyrdom of the two chief apostles. Below the bas reliefs, are seated, six male figures with prophetic attributes.

2. Mouldings.

a) Inner row, 6 figures:

Choir of angels.

b) Second row, 8 figures:

Various saints, amongst whom are SS. Barbara and Catherine.

c) Third row, 10 figures:

The four evangelists and the four fathers of the Church.

d) Outer row, 10 figures:

Various saints amongst whom are Zachariah and Simeon.

3. Statues.

The twelve apostles with Matthias and Barnabas, in the following order:

Peter.	Paul.
Andrew.	John.
Thaddeus	Phillip.
Thomas.	Bartholomew.
James (the greater).	James (the lesser).
Matthew.	Matthias.
Simon.	Barnabas.

The reliefs, the figures in the mouldings and the statues of SS. Peter, Andrew, Thaddeus, Paul and John were executed in the 15th century and are ascribed to the eighth Master Builder Conrad Kuyn. The other figures were executed by W. P. Fuchs and were placed in position in the year 1887.

The Statuary Decorations of the Towers.

1. In the compartments of the first story: patrons and representatives of the principal churches of Cologne and of the archdiocese:
 - a) in the north tower, 21 saints:
 1. Columba; 2. Martin; 3. Lupus; 4. Gregory; 5. Bridget;
 6. Maurice; 7. Clement; 8. Christopher; 9. Pantaleon; 10. Nicolas;
 11. Catherine; 12. Cordula; 13. Anthony, hermit; 14. Barbara;
 15. Francis; 16. Agnes; 17. Longinus; 18. Cæcilia; 19. Mary Magdalene; 20. Aper; 21. Clara.
 - b) in the south tower, 22 saints:
 1. Gertrude; 2. Marcellus; 3. Remigius; 4. Margaret; 5. Cornelius;
 6. Dionysius; 7. Anna; 8. Benignus; 9. Apollinaris; 10. Vitus;
 11. Chrysanthus; 12. Daria; 13. Quirinus; 14. Potentinus;
 15. Maximinus; 16. Sebastian; 17. Faith; 18. Hope; 19. Charity;
 20. Pancratius; 21. Lambert; 22. Hubert.
2. In the niches of the third story, the chief patrons of the city, archdiocese of Cologne and Germany.
 - a) On the north tower, 6 figures:
 1. Maria Immaculata, first patroness of the archdiocese; 2. St. Joseph, second patron; 3. St. Michael, patron of Germany;
 4. 5. 6. The Magi.
 - b) On the south tower, 5 saints:
 1. Peter; 2. Ursula; 3. Gereon; 4. Severin; 5. Suitbertus.
3. In the compartments of the fourth story of the north and south towers, each 16 figures; Angels with musical instruments and the implements of the Passion.





II. The South Side.

Leaving the west front, let us turn to the **south side** and the exterior of the choir. The side-walls abut on the eastern shafts of the towers and are pierced with five windows, of which, those adjoining the towers and the transept are only half as broad as the others. The nave is crossed by the transept (which has, both on the east and west side, on full and one half window) measuring 283 ft. to the outside of the buttresses, and closed in at the south as well as the north end by a splendid façade, containing magnificent doorways and façade windows. Beyond the transept again, the choir with its semicircle of chapels forms the continuation of the nave. Before reaching the actual aspe we have 2 whole and 2 half windows; the choir and chapels have 19 windows of half the breadth of the full window in the nave.

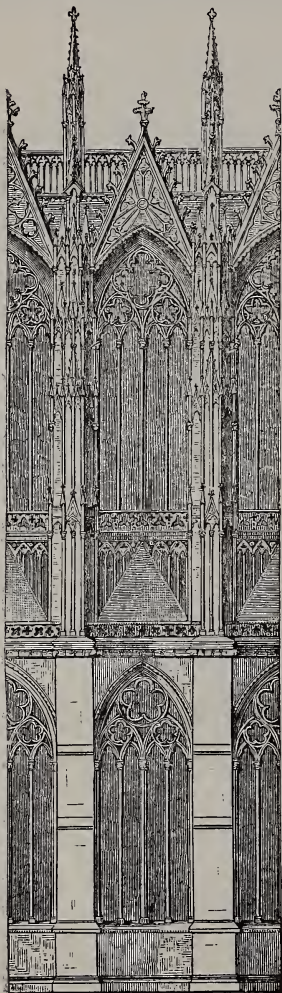
The clerestory of the nave has, if counted from the towers to the semicircle of chapels and excluding those of the transept clerestory, 11 windows with 2 mullions each. The transept clerestory has 4 windows on each side; and at the ends, both north and south, the large façade window. The semicircle of chapels has five half windows with one mullion each.

The richness of the architecture displayed in these sidewalls can hardly be sufficiently admired. Out of the solid pillars of the basement arise a multitude of pinnacles numerous surrounded with shafts and capped with countless gables and pyramids. Between the pinnacles, gracefully curved arches are thrown, the triangular canopies of which are enriched with open work quarters and crockets. A

stroll in this forest of noble forms makes us dwell admiringly on the certainty of hand and boldness of conception with which the stonehewers have known how to hit off with exactitude the right amount of execution, to bring out all the important lines, which may be distinguished even from below and still to avoid anything petty or finicking.

That the different portions of the building are more or less plentifully decorated and adorned, is accounted for by the length of time the structure has been in completing. The buttresses of the choir end are somewhat undeveloped, but those of the nave are beautifully clear and free, corresponding with the full beauty of Gothic art in the 15th century. At each end of the transept, three doors admit to the three aisles and these entrances are all broader and the undercutting of the mouldings much deeper than those of the west façade.

The side windows have three mullions. Tall and narrow gables filled in with richly designed and varied tracery rise above them and together with the pinnacles which flank them assist to break the line of the delicately outlined balustrade which runs along the ridge of the roof. The



Portion of Sideview.

windows of the nave and transept display richly coloured rosewindows under boldly arched architraves. They contain the following historical and symbolical scenes:

South side nearest the towers: A wounded Crusader, a Saracen archer. Peter of Amiens, a Knight templar. in combat with a Saracen. Gottfried of Bouillon, a chronicler. Below the arches of the windows, warriors, men at arms, jugglers, courtisans and other followers of the Crusaders.

West side of the southern transept. The coats of arms of the principal States, which took part in the crusades: England, France, Germany. Below the arches of the windows, baggage of the Crusaders.

North side: From the history of Cologne: the virgin of Cologne: the peasant of Cologne; the chronicler Master Gottfried Hagen; the burgo-master Weise; Gerhard Overstolz; Hermann Gryn fighting with a lion. Below the arches of the window, a master builder, a painter, a stonemason, a carpenter, a bricklayer &c.

West side of the northern transept. The coats of arms of the three modern donors; the King of Prussia, the King of Bavaria and the cathedral chapter. Under the arches of the windows, angels with musical instruments. The centres of the gables are filled with symbolic representations of animals; on the south side such as are used to denote the virtues: the dog (fidelity and watchfulness), the sheep (piety) the ox (perseverance), the ass (patience), the stag (desire), the camel (submission); on the north side those personating the vices: the horse (pride), the bear (greed) the wolf (enmity), the pig (uncleanness), the fox (cunning).

The transepts are closed by the south and north portals. Over the windows of the east and west side of these, the following symbolic figures are introduced: the pelican (self sacrifice), an angel holding the cross (faith), the cock (watchman), the hen (mother of the church), the raven (pity).

The symbolic animal figures were modelled by Jos. Hartzheim, from designs by Professor Kreuser; the gargoyles, stringcourses and springings of the arches were designed and carved by Professor Mohr.

Whereas the north doorway is carried out in a more simple manner, although in exactly the same proportions as its fellow at the other extremity of the transept, the south door is enriched with the most lavish ornamentation, corresponding with the elaborate execution of the south side of the nave. Like the portals of the chief entrance, the doorways — of which King Frederick William IV, on the occasion of laying the foundation stone, said with enthusiasm, "Here . . . the finest gates in the world shall arise;" — are certainly second to none as yet in existence; whether we have regard to the architectural or to the plastic decorations, seeing that every available surface and

moulding in the soffits of the arches has been enriched with a statue covered by an elegant baldachino.

The gables over the chief doorways, both north and south, have a breadth of 133 ft. and a height of 228 ft. The plans for these, as no ancient drawings of them existed, were designed by Mr. Zwirner after a careful consideration and examination of the entire building and deep study of Gothic art forms. The cost of the south door was defrayed out of State means and amounted to 2,100,000 = £ 105,000: the expense of the north door was defrayed from sums collected, by the Building Committee, between 1842—1859. The south door differs from the north, which is built on the old foundations, in that the buttresses of the former project $3\frac{1}{4}$ ft more.

Over the triforium, the main window rises to a height of $53\frac{1}{2}$ ft. equal to that of the side aisles, with a breadth of $25\frac{3}{4}$ ft; above it is a colossal canopy, behind which the gable end of the transept towers and is surmounted by a finial 21 ft. high and 6 ft. in diameter. The finishing stone of the latter was laid by King Frederick William IV, on 3rd October 1855, on the occasion of laying the foundation stone both of a fixed bridge across the Rhine and of the new museum. The two large windows of these doorways differ from each other, in that the tracery of the window of the south door ends in a cross, whereas that of the north door runs out in a rosette.

The South Entrance.

In the reliefs of the chief south door, the passion of the Redeemer, from his entry into Jerusalem, is depicted and terminates with the very appropriate emblem of the resurrection. The figures in the mouldings and the statues of the martyrs alongside of this doorway have reference to the passion. The dominating idea here also is the completion of the redemption; the struggle with and victory over sin. This great divine act forms the focus of the whole history of the world and is hence most conveniently applied here to the south side of the cathedral. Everything that took place before the redemption, led up to it, and subsequent events are only the application to mankind of that crowning act of Divine mercy. Thus it is a natural sequence that the chief doorway of the west front should contain the representation of the preparations made for the redemption until the passion took place, and that the north front should contain the realization of that redemption, in regenerate man, by Christ and His Church. The side doors

are dedicated to St. Ursula and St. Gereon, patron saints of the town.

The statuary decorations of the South Door.

A Centre door.

1. In the canopy:

- a) Christ the Saviour of the world.
- b) The four Evangelists.

2. Bas reliefs of the tympanum:

- a) Entrance of Jesus into Jerusalem. — The Last supper. — Jesus on the Mount of Olives.
- b) The scourging — Crowning with thorns. — Ecce homo. — Carrying the cross. — Veronica handing the Saviour the napkin.
- c) Erection of the cross. — The Crucifixion. — The Entombment.
- d) The Resurrection.

3. Mouldings:

- a) Inner row: 12 angels of the Passion.
- b) Second row: 14 angels of the Annunciation.
- c) Third row: 16 praise singing and adoring angels.
- d) Outer row: 14 apocalyptic and scriptural angels, amongst which are the four angels of judgement, with trumpets directed to the four quarters of the earth.

4. Statues:

- a) On the centre shaft: St. Peter,
- b) On the sides of the entrance;

SS. Lawrence.	Stephen.
Margaret.	Agnes.
Boniface.	Apollinaris.
Cosmas.	Pantaleon.
Catharine.	Barbara.
Clement.	Cornelius.
- c) On the projecting intermediate shafts:

SS. George; Gereon; Maurice; Quirinus.
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B. West Side Door (St. Ursula's door).

1. Bas reliefs of the tympanum:

Scenes from the martyrdom of St. Ursula.

2. Mouldings:

- a) Inner row: 6 figures
 - b) Second row: 8 figures
 - c) Third row: 8 figures
 - d) Outer row: 8 figures
- } 30 saints and holy women taken from the legend of St. Ursula.

3. Statues:

- | | |
|------------|------------|
| SS. Felix. | Nabor. |
| Cæcilia. | Columbus. |
| Engelbert | Lambertus. |
| Ursula. | Cordula. |
| Sebastian. | Fabian. |

C. East Side Door (St. Gereon's Door.)

1. Bas reliefs of the tympanum :

Scenes from the martyrdom of St. Gereon and his companions

2. Mouldings :

- | | |
|--------------------------|---|
| a) Inner row: 6 figures | } 30 saints, members of the Theban Legion
and the 14 rescuers. |
| b) Second row: 8 figures | |
| c) Third row: 8 figures | |
| d) Outer row: 8 figures | |

3. Statues :

SS. Evergislus.	Alban.
Gregory of Spoleto.	Agilophus.
Victor.	Eliphius,
Agatha.	Cassius.
John of Nep.	Blasius.

The executing of all the figures designed by Ludwig Schwanthaler has been carried out by Professor C. Mohr, who has succeeded in adapting them admirably to the character of the building and to display a wonderful richness of idea in composing and arranging the figures of the various angels and saints, on so difficult a surface and so limited a space as that of the moulding, whilst giving the whole a life-like effect by means of a skilful combination of diversity of forms.

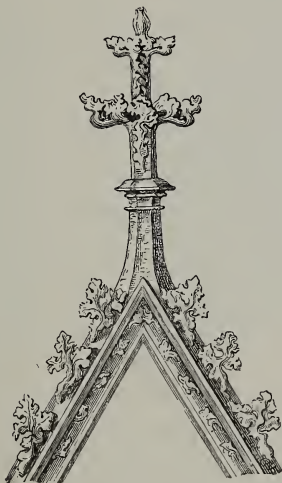


The memorial-inscription beneath the tympanon of the centre door, which was executed in Gothic letters in the year 1899, runs as follows:

„Metropolitana haec Eccl. amplissimum huius urbis monumentum totius Germaniae insigne decus a. MCCXLVIII a Conr. de Hostaden aepo aedificari coepta est. Chorum consecravit a. MCCCXXII Henricus de Virneburg aepus. Operis per insequentia duo Saec. continuati progressum inde a Saec. XVI temporum injuria impedivit atq. interrupit. Tandem a MDCCCXLII Frid. Guilelmus IV rex noster augustiss. idemq. operis protector liberaliss. aedis perficiendae primum lapidem cumq. ab Joh. de Geissel Clementis Augusti aepi coadiutore sacratum in huius portae fundamento posuit. Societate huic monumento peragendo constituta ac stipe undique collata templum ipsum a. MDCCCXLVIII ab eod Joh. aepo consecratum est Geminarum verro turrium exaedificatio Paulo Melchers aepo recepta. Consummatarum sollemnitas concellebrato est praesente augustiss. Imp. nostro et rege Guilelmo I. operis protect. munificentiss. a, MDCCCLXXX d. XV Oct. Leonis P. P. XIII a III“

In English translation :

„This Metropolitan Church, the grandest monument of this city and an eminent ornament of Germany, was commenced to be built by archbishop Conrad von Hostaden in the year 1248. Archbishop Heinrich von Virneburg consecrated the choir in the year 1322. During the two subsequent centuries the work was continued but since the 16 th century the unfavourableness of the times impeded and interrupted its progress. At last in the year 1842 Fredereck William IV, our gracious king and the most liberal protector of the work, laid the first stone for the finishing of the building in the foundation of this door, after it had been blessed by John de Geissel the coadjutor of archbishop Clement August. After the Building Committee had been founded, contributions came in from everywhere and the cathedral itself was consecrated by archbishop John de Geissel in the year 1848. The finishing of both towers began at the time of archbishop Paul Melchers. Their completion was solemnized in the presence of our august emperor and king William I, the most generous protector of the building, on the 15 th of October 1880, in the 3 d year of the pontificate of pope Leo XIII.



Gable point with Crockes and Finial.



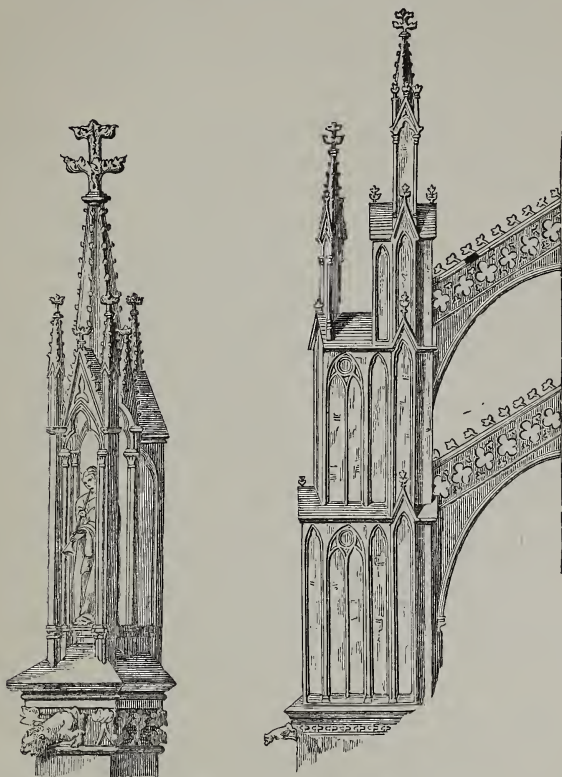
III. The Choir.

After examining the south side with its glorious porch gable we shall do well to proceed to the ramp of the bridge over the Rhine, whence we obtain a grand view of the oldest portion of the cathedral — the choir with its semi-circle of chapels — finished in 1322 and consecrated at the same period.

The lower portions of the building seem to spring up with a sturdy growth from the depths of the earth. Up as high as the roofs of the choir chapels and the side aisles of the main building, everything is severely simple. Still the first gallery in front of the sloping roofs of the chapels forms a decided contrast to the plainness of the lower part, so richly does it rest upon the leafy ornamentation of the string-course which runs like a garland around all the chapels, their flying buttresses and the periphery of the choir. In contrast to the perpendicular pillars, the tracery of this gallery with its strongly interlaced squares, marks the horizontal lines. Again this horizontal line is broken by the handsome flying buttresses which rise out of it and the twelve pinnacles which terminate the smaller buttresses of the choir chapels. In the recesses of these pinnacles, of which the fronts are hollowed out and stand on two graceful pillars, are placed twelve angels with musical instruments, which were sculptured out of Heilbronn sandstone, in the year 1836, after the designs of the architect Mr. Schinkel.

Behind these angels and behind the gallery which runs at the foot of the pinnacles and forms a finish to the seven apsidal chapels and the string-course of the second gallery, rise the roofs of the chapels and of the double gallery round the roof of the choir, these roofs hide a portion of

the window in the triforium which peeps out from the back-ground. On this triforium rests the second outside gallery from which rise the large windows of the choir. They



Recessed Finial of a buttress.

Flying buttress.

are the pride of the choir. A richly carved canopy, and two slim pinnacles rising on each side, have their important office to fulfil. These pinnacles in their turn support the third gallery which, in contrast to the two lower ones, is of a distinctly vertical character and leads the eye to the main roof of the building. Hence its panels are composed of small pointed arches, behind which rises the grand roof forming a finish to the elevation.

In front of the windows stands a very forest of enormous flying buttresses which hold together and carry the entire building. Anyone viewing the enormous masses of stone here piled up, will be astonished at the ingenuity of design which has made use of such gigantic powers of pressure and resistance under such apparently light and graceful forms.

And how richly is this system of buttresses ornamented. The stonemasons have strewed everywhere a quantity of flowers and leafwork taken from the native plants of their own homes. Between the forms of the plants and flowers we find animals and those fantastic figures of fallen spirits which the middle ages so ingeniously conceived and adapted for carrying of the rain water. The roof forms the finish and was, during the middle ages, covered with engraved sheets of lead, in the midst of which shone a tablet bearing in glittering letters an inscription in praise of the Magi. The ridge of the roof is now crowned with a gilt ridgepiece.

All the ornaments of the string courses, windows-sills, canopies and pinnale finials outside, as well as the capitals of the pillars inside are copied from foliage and plants growing in the vicinity of Cologne. The following are those which most frequently recur: viz. The arum (*Arum maculatum*); arrowhead (*Sagittaria*); helleborine (*Epipactis ovata*); willow (*Salix*); oak (*Quercus robur*); hornbeam (*Carpinus betulus*); hop (*Humulus lupulus*); plantain (*Plantago lanceolata*); bindweed (*Convolvulus sepia*); thistle (*Carduus*); sow thistle (*Sonchus*); bryony (*Bryonia dioeca*); artichoke (*Cynara*); groundsel (*Senecio vulgaris*); misletoe (*Viscum album*); ivy (*Hedera*); vine (*Vitis vinifera*); pumpkin (*Curcubita pepo*); maple (*Acer campestre*); cabbage (*Brassica oleracea*); scurvy grass (*Cochlearia*); celandine (*Chelidonium majus*); crowfoot and buttercup (*Ranunculus ficaria et arvensis*); peony (*Pæonia officinalis*); columbine (*Aquilegia vulgaris*); clover (*Trifolium*); cranesbill (*Geranium sanguineum*); common mallow (*Malva sylvestris*); marsh mallow (*Althaea officinalis*); lime (*Tilia*); gooseberry (*Ribes grossularia*); rose (*Rosa*); wormwood (*Artemisia*); marsh cinquefoil (*Comarum palustre*); Easter anemone (*Anemone sylvestris*); wood anemone (*Anemone nemorosa*); holly (*Ilex aquifolium*); birthwort (*Aristolochia clematitis*); Spanish chestnut (*Castanea vesca*); spirea (*Spiræa vulgaris*); fig (*Ficus*).

Hardly any building in the world, however richly decorated and regularly formed, makes so grand and powerful an impression on the observer; and yet its present condition

furnishes only a slight idea of its pristine splendour. The restorations carried out by Ahlert are gross and coarse, without any true conception of what was required; even Zwirner, with all his delicacy of feeling, could not bring himself to copy the fine profiles of the old buttresses. Only one flying buttress, in the eastern corner between the choir and the south transept, was copied by him from the old pattern and it furnishes us with an idea of the former splendour in which, Petrarch, 1333, must have seen the choir. He writes to Cardinal Colonna: "At Cologne I saw the exceedingly magnificent cathedral. It is not finished, it is true, but the natives are right when they give it the distinctive appellation of "the most beautiful!" The surroundings of the building do much to enhance the impression it makes. The ground has lately been tastefully laid out and all along the north side, from the choir, a low wall of stone blocks, with a handsome balustrade, shuts it off from the street. The terrace walk thus formed, which is reached from the street by broad and easy flights of steps at the choir end and at the north doorway, together with the garden ground, laid out in 1888, on the south side, form together one of the loveliest pieces of landscape gardening that any town in Germany can boast of.

The terrace, which has been thrown open to the public since 1886, affords an opportunity for viewing a good deal of the choir and north side in immediate proximity. Two tablets let into the wall bear the following inscriptions.

On the east side:

In memory of the first building festival, which took place, after the Building Committee had been three years in office, on, 28th May 1845.

The church of St. Lawrence which was demolished in 1817, stood upon the square which is now embellished with the statue of Fieldmarshall Moltke.

On the north east side;

May God be merciful to us.

The demolition of St. Lawrence church, caused the mortal remains to be brought hither

The old crucifix set up in the axle of the choir 1898, stood formerly in the Bollwerkstreet. It is said that during interdicts in the Middle ages, the Colognese were allowed to satisfy their devotion before this crucifix.



IV. The North Side.

Passing round the choir, we come to the northern aisle which is much simpler in its decorations than the southern part of the choir, the south aisle and south door, but is otherwise on the same lines and of course similarly proportioned (see pages 45—50).

Between the choir and the northern transept, on the terrace, stands the new **Sacristy**, containing a council chamber for the cathedral chapter and a record room. By dividing off one of the groins and bulding on towards the east, the old sacristy was in the year 1870 converted into a new structure, the heavy and rough outlines of which do not however in any way correspond with the delicate architecture of the choir.

The North Entrance.

As regards the statuary embellishments, we have already mentioned that, in the **chief entrance** of the north side, the redemption of mankind by our Lord and His institution of the Church are represented; hence, in the canopy, we see Christ as the risen Saviour, holding the standard of victory, amidst the four great fathers of the church; in the tympanum, we see the founding and first propagation of the church; in the mouldings 58 patron saints of the various professions, arts, and trades, betokening that these, under the protection of the church have been impressed with the spirit of Christianity; on the centre shaft is St. Michael the archangel, as protector of the church; at the sides are statues of popes, bishops, priests and founders of monastic orders, as representing those who have been especially

active in furthering the spread and maintaining the integrity of Christianity.

Of the two side doors, the west is named after St. Maternus the first bishop of Cologne; the east, after St. Boniface called the apostle of Germany. In the tympanum of the west side door, the reliefs represent scenes from the life of St. Maternus; the statues are those of the saint and other holy bishops of Cologne and the mouldings contain the figures of 30 saints belonging to the town and diocese. In the tympanum of the east side door, the reliefs represent scenes from the life of St. Boniface; the statues in the soffits are those of the saint and other holy bishops and patrons of such dioceses as still are, or formerly were suffragan-bishoprics of Cologne. The 30 figures in the mouldings form such a selection from the saints of Germany that all the provinces of that country are represented.

The Statuary Decorations of the North entrance.

A. Centre door.

1. In the canopy.

- a) Christ holding the standard of victory.
- b) The four fathers of the Church, SS. Jerome, Augustine, Ambrose and Gregory the Great.

2. Bas reliefs in the tympanum.

- a) Endowment of Peter with the chief pastorship.
- b) Mission of the Apostles — Ascension of Christ,
- c) Day of Pentecost. — Conversion of St. Paul.
- d) Separation of the Apostles. — Council at Jerusalem.

3. Mouldings :

- a) Inner row .2 figures: SS.

- 1. Hubert. *Huntsmen.*
- 2. Isidore. *Country people*
- 3. Lawrence. *Cooks.*
- 4. Leonard. *Smiths.*
- 5. Martha *Publicans.*
- 6. Onesimus *Servants.*
- 7. Cassian. *Schoolmasters.*

- 8. Ursula. *Governesses.*
- 9. Veronica. *Linen weavers and dealers.*
- 10. Vincent Ferrarius. *Tile-makers Roofers.*
- 11. Luke. *Painters. Sculptors.*
- 12. Christopher. *Fullers. Porters.*

b) Second row 14 figures: SS.

- | | |
|--|---|
| 1. Louis, King of France <i>Bookbinders.</i>
<i>Case-mackers.</i> | 8. Peter of Milian. <i>Brewers.</i> |
| 2. Goar. <i>Innkeepers, Potters.</i> | 9. Severus. <i>Weavers.</i> |
| 3. Werner of Oberwesel. <i>Vinedresses.</i> | 10. Anna. <i>Housekeepers. Sempstresses</i>
<i>Cabinet-makers.</i> |
| 4. Medard. <i>Drovers.</i> | 11. Barbara. <i>Builders.</i> |
| 5. Dorothy. <i>Gardeners.</i> | 12. Cæcilia. <i>Musicians.</i> |
| 6. Wendeline. <i>Shepherds.</i> | 13. Clement, Pope. <i>Sailors.</i> |
| 7. Nicolas. <i>Mariners. Hoopers. Apothe-</i>
<i>caries</i> | 14. Frumentius. <i>Merchants.</i> |

c) Third row 16 figures: SS.

- | | |
|---|---|
| 1. Eligius. <i>Goldsmiths.</i> | 9. Florian. <i>Chimney-sweeps.</i> |
| 2. Bridget of Sweden. <i>Needle-makers.</i> | 10. Agatha. <i>Bell-foundens.</i> |
| 3. Mary Magdalene. <i>Hair-workers</i>
<i>Comb-makers.</i> | 11. Afra. <i>Hand-bell-makers.</i> |
| 4. Elizabeth of Thuringia. <i>Bakers.</i> | 12. Maurice. <i>Armourers.</i> |
| 5. Erasmus. <i>Turners.</i> | 13. Boniface, apostle of Germany.
<i>File-cutters.</i> |
| 6. Eustache. <i>Harness-makers.</i> | 14. Reinolt. <i>Masons.</i> |
| 7. Crispin. <i>Cobblers.</i> | 15. Kilianus. <i>Alasterers.</i> |
| 8. Antony the hermit. <i>Basket-weavers.</i>
<i>Besom-Binders. Pig-butchers.</i> | 16. Rochus. <i>Pavers</i> |

d) Outer row 16 figures: SS.

- | | |
|---|---|
| 1. Albertus Magnus. <i>Patron of Theo-</i>
<i>logians.</i> | 9. John Baptist. <i>Furriers and coopers.</i> |
| 2. Raymond de Pennaforte. <i>Canonists.</i> | 10. Peter. <i>Watchmakers.</i> |
| 3. Ivo. <i>Jurists.</i> | 11. Paul. <i>Carpet-makers.</i> |
| 4. Pantaleon. <i>Physicians.</i> | 12. Eliphius. <i>Fishermen.</i> |
| 5. Cosmas. <i>Surgeons.</i> | 13. Servatius. <i>Curriers.</i> |
| 6. Catharine. <i>Philosophers.</i> | 14. Stephen. <i>Stone-cutters.</i> |
| 7. George. <i>Soldiers.</i> | 15. Martin of Tours. <i>Cloth-workers.</i> |
| 8. Joseph. <i>Carpenters.</i> | 16. Evergislus. <i>Painters on glass.</i> |

4. Statues:

a) On the centre shaft. St. Michael the archangel.

b) On either side of the entrance: SS.

Leo the Great.

Anthony, abbot.

Francis Assis.

Charles Borromæus.

Athanasius.

Benedict.

Ignatius Jesuit.

Vincent a Paulo.

B. West side door. (St. Maternus' door).

1. Bas reliefs in the tympanum:

- St. Maternus is sent on a mission to Germany with SS. Eucharis and Valerius.
- St. Maternus is raised from the dead, on being touched with the staff of St. Peter.
- The dead body of St. Maternus travels in a boat from Lyskirchen up the Rhine.

2. Mouldings. Saints of Cologne.

a) Inner row, 6 figures; SS.

1. Adolphus. bishop and Cistercian friar; 2. Gerhard of Toul;
3. Maurice; 4. Reinold; 5. Albertus Magnus; 6. Cordula.

b) Second row, 8 figures; SS.

1. Benedict of Aniane; 2. Arnold; 3. Rupert; 4. Willeick; 5. Cassius;
6. Florentine; 7. Remaclus; 8. Popo, abbot.

c) Third row, 8 figures: SS.

1. Sanderad; 2. Herman Joseph; 3. Irmund of Mündt; 4. Adelaide of Vilich; 5. Adelrich of Füssenich; 6. Everard of Berg; 7. Wolphelm of Brauweiler; 8. Gezeline of Schlebusch.

d) Fourth or outer row, figures: SS.

1. Luftildis; 2. Christina of Stommeln; 3. Famianus; 4. & 5. the two Ewalds; 6. Irmegard; 7. Peter Canisi; 8. John of Colonia. Dominican friar and martyr of Gorkum.

3. Statues:

SS. Maternus.

Valerius

Suitbert.

Severinus.

Cunibert.

Bruno.

Heribert.

Anno.

C. East side door. (St. Boniface's door.)

1. Bas reliefs in the tympanum: Scenes from the life of St. Boniface

- a) St. Boniface felling Thor's oak.
- b) St. Boniface consecrated bishop by St. Gregory II.
- c) Martyrdom of St. Boniface.

2. Mouldings:

a) Inner row, 6 figures: SS.

1. Crescenz; 2. Agritius, bishop of Treves; 3. Sastor, hermit on the Moselle; 4. Afra of Augsburg; 5. Severin of Austria; 6. Valentine of Passau.

b) Second row, 8 figures: SS.

1. Alban of Mayence; 2. Emeran of Regensburg; 3. Goar of the Rhine; 4. Rupert of Salzburg; 5. Fridolin of Bavaria; 6. Kilian of Würzburg; 7. Arbogast of Strassburg; 8. Corbinian of Freisingen.

c) Third row, 8 figures: SS.

1. Willibald; 2. Walburg; 3. Barchhard of Würzburg; 4. Sturmius of Fulda; 5. Adelhard of Corvei; 6. Meinrad of Einsiedeln; 7. Mathilda, empress; 8. Wolfgang of Regensburg.

d) Fourth, or outer row 8 figures: SS.

1. Ulrich, bishop of Augsburg; 2. Adalbert, archbishop of Prague, martyr; 3. Kunigunde, empress; 4. Leopold of Austria; 5. Elizabeth of Thuringia; 6. Nothburga; 7. John Sarkander, priest; 8. Fidelis of Sigmaringen.

3. Statues:

SS. Boniface

Servatius.

Willibrod.

Ansgar.

Eucharius.

Lambert.

Ludgerus.

Liborius.

The aforesaid numerous figures of saints and angels in the soffits of the portal arches, above the statues, form the summits of small baldachins, one of which is shewn in the illustration on this page.



Small baldachin in doorway of South Tower:

Scale $\frac{1}{6}$ of actual size.



The Doorways.



Portion of the north doors.

Each of the three entrances to the cathedral has three doorways, of which the centre has a door with two wings, divided by a pillar carrying a statue. In the year 1880, competitive designs were called for, for the doors of the west façade, which resulted in 36 drawings being sent in. None of these however were considered suitable and in 1887 five selected artists were called upon to compete. Of these last designs, those by Professor H. Schneider of Cassel and W. Mengelberg statuary of Utrecht, after undergoing slight alterations, were selected. The designs of Professor Schneider were used for the West and South entrances; whilst the north doors were executed after the designs of W. Mengelberg.

The oak doors, which are fitted on the inside with richly designed iron ornamentation, have on the outside handsomely chased bronze plates.

Doors of West Entrance.

Ornamentation:

3 Crowns on the door of the Magi; — Monograms of the Saviour, Mary and Joseph, on the Virgin Mary's door; — Monogram of St. Peter, on St. Peter's door.

Besides the above, there are suitable inscriptions on each door and lions heads serve

for ring holders; there are also angels with flying scrolls, the Prussian and Germann coats of arms, and the arms of the old and new arch-bishopric.

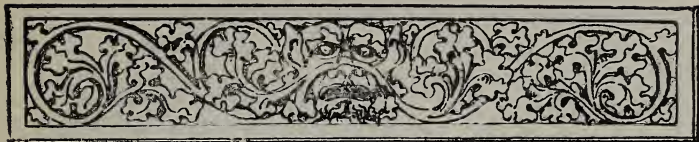
Doors of South Entrance. Ornamentation:

Inscriptions with scrolls, architectural, geometric and foliage designs; lions' heads as ring-holders; coats of arms.

Doors of North Entrance. Ornamentation:

The 5 wise and 5 foolish virgins; the four ages of man and the four seasons ornamental figured friezes: lions' heads as ring-holders.



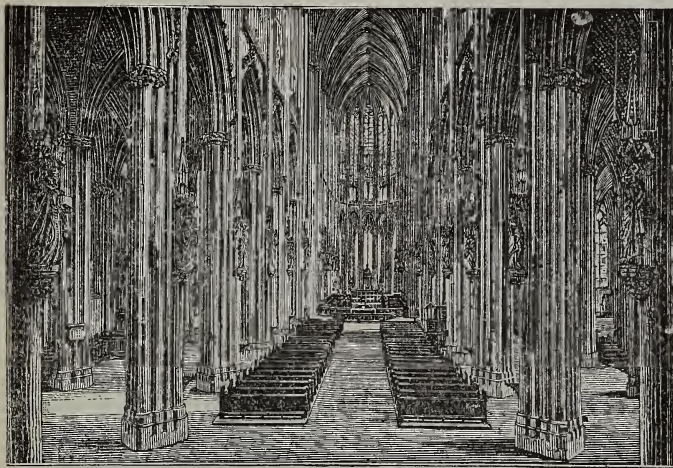


Interior of the Cathedral.

I. Architectural Proportions.

We now return to the west front — having made the tour of the Cathedral outside — in order to enter through the chief doorway between the towers.

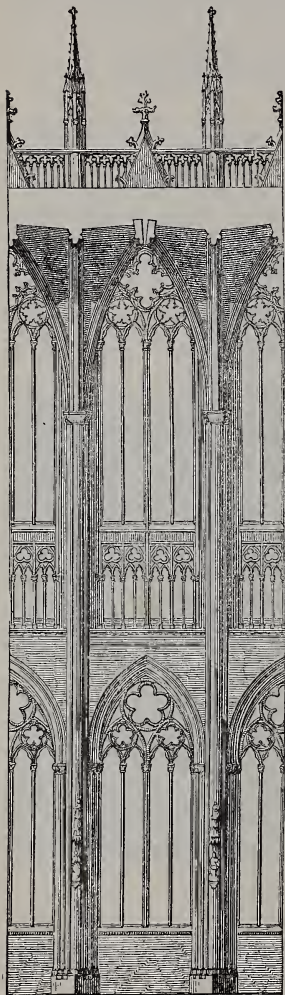
The first thing we notice, on entering at the west porch, are the five aisles, which are continued beyond the



Interior of Cathedral.

transept in such a manner that the two inner aisles alone proceed right round the five sides of the choir, which form part of a dodecahedron, the outer aisles going only as far

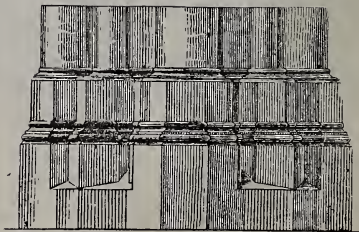
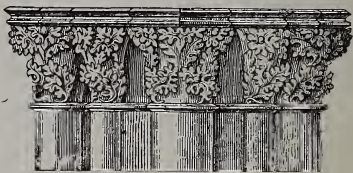
as the third bay and then forming, as eastern termination to the choir, a semicircle of seven chapels, each of which is enclosed by the three contiguous sides of an octagon.



Portion of Longitudinal Section



Plan of a Pillar.

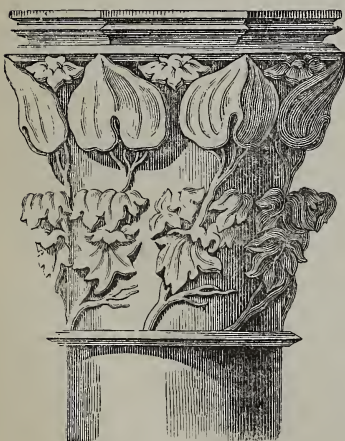


One of the Pillars

As antitype to this apse, we find at the other end the porch with its two steeples. This contains two bays, the



Chapter of a column.



Chapter of a column.

centre aisle of the nave 6, the choir, including the apse 5; so that the transept, which overlaps the body of the church by two bays on either side, intersects the whole building almost in the centre. Each of the side aisles is half as high and half as broad as the centre aisle. The shafts which carry the arcades form a splendid vista, and there is this amount of difference amongst them; those of the side aisles of the choir — which, after the foundations were laid, was evidently the first portion commenced upon — have more the form of columns; i. e. they have a central pier around which the larger and smaller pillars cluster to support the arcades and vaultings: whereas almost all the columns in the centre aisle assume more the form of square or octagonal piers, around which semi-

columns are placed, being connected with each other by the lines of mouldings. These semi-columns are generally twelve

in number; in the stouter piers, at the intersection of transept and nave, which have to carry the centre tower, they are 16; so that such a group of columns with their piers and mouldings displays the most varied effects of light and shade. The pediments of these columns, which follow the form of the separate shafts, are composed of two members, finished with a plinth common to the whole group; the capitals also are surrounded with a double garland of very varied foliage upon which again the abacus rests. Higher up, over the side arches of the middle aisle, the wall is pierced by the openings for the triforium gallery running along the whole building and above which, divided from it by cornice, the cleristorial windows of the middle aisle are placed. All these large and small pointed arches of the windows, vaultings, doorways, &c, follow the most natural and simplest of all forms, namely that composed on the isosceles triangle, which, in the cathedral of Cologne alone, is so persistently carried out and which fact in addition to the strict numerical proportions maintained, respecting height, length and breadth of the aisles and distance between the piers, contributes not a little to the beauty of the structure.

The floor of the cathedral covers a surface of 7374 square yards. Including the porch, the entire length from the tower entrance to the eastern wall of the chapel of Our Lady is 445 feet; the middle aisle to the extremity of the choir apsis is 390 feet; the width of the middle aisle from the axis of one pier to the axis of the opposite one is 49 feet; each inner side aisle, from the axis of one pier to the axis of its neighbour, is 27 ft. wide and the outer side aisles from the axis of the piers to the walls measure $22\frac{3}{4}$ ft.

The side arches of the middle aisle, from the pavement to the key stone, are $147\frac{1}{2}$ feet high; the side aisles however are $62\frac{1}{2}$ ft. only. The nave, up to its intersection with the transept, contains 20 piers in 4 rows, the transept has 16 piers in 2 rows, the choir has 12 piers in 4 rows, the apse has 8 piers. The distance between the piers from axis to axis, in the direction of the length of the nave, is $25\frac{1}{2}$ feet, and the width of the side aisles being the same, the vaultings are perfectly square.

G. Forster in his "*Ansichten vom Niederrhein*" has very well described the interior of the choir, which was the only part of the cathedral finished in his time and his language is even more applicable to the entire building as it now

stands, completed. "The splendour of this choir with its arcades rising heavenwards, possesses a majestic simplicity exceeding all powers of description. The groups of slim columns stand ranged in their rows, like the trees of some ancient forest, and at their summits they divide into a multitude of branches which interlace with their neighbours forming a series of pointed arches, almost too high for the unaided eye to reach. If, as is true, infinity cannot be pourtrayed in a defined space; still, these grand pillars and lofty walls, rising boldly on high do give an impression of continuity which may be easily prolonged to infinity. Greek architecture undoubtedly contains the idea of all that is perfect, harmonious, relatively connected and choice; in a word, — of all that is beautiful. Here however — in these Gothic pillars, which, taken separately, would be as weak and unstable as reeds and only capable of keeping themselves upright, are, when massed together, able to support the weight of the arches, which, as it were resting upon nothing, poise in the air like the shady tree tops of a forest — here our senses reel with the intoxication of artistic delight. The Greek forms seem to coalesce with everything that exists, with everything human; the Gothic, now before us, seem like creatures of another world, like fairy palaces, placed there to demonstrate the creative power in man, which can follow out a single idea to its utmost limit and can attain to the sublime, even by untrodden paths."

Again St. Beissel writes "How justly have these bold Gothic arches been compared to the richly foliated top of a German forest. In a natural state the branches intertwine without any regular order. Here, in this artistic building, we have, in the perspective diminution of the ribs of the arches, a rich but nevertheless harmonious variety of curved lines, which finally meet a tone point over the altar, supplying the eye with a worthy resting-place. It is just this oneness of the interior, in which all the different parts unite to support each the other, without losing their

own individuality, this gentle power with which they draw our attention to the altar, is one advantage possessed by Gothic cathedrals. In that of Cologne, this advantage is particularly clearly marked, because the interior presents itself to us in its perfect oneness and beauty, as if it had been all cast at one time, in the same mould. In this respect none of the other styles can compare with the Gothic. The riband formed by the light and airy triforium, the crown line of the arches, upon which the light shines from those grand upper windows, are specimens of the most perfect unity in a variety of cornices, columns and offices. If we proceed along the middle aisle a fresh vista is opened up at every step we take. At one time nothing meets the eye but a forest of pillars arranged one behind the other and displaying a wonderful play of light and shade; then again the eye rests upon the glorious colouring of the windows. The view all round from the middle of the square formed by the four piers which carry the centre tower, is perfectly wonderful. The entire interior of the edifice lies spread before us. The lofty pillars of the transept combine with those of the nave to form a forest; all the side aisles and a great portion of the passage round the choir and the choir chapels shew themselves in their harmony of disposition. The north and south entrance doors are 113 feet distant on either side, to the window of the centre chapel is 203 feet and to the west door is 239 feet. The vault above our heads is as far off as the altar; viz 147½ feet. So that we are now standing, as nearly as possible, in the centre of building."

A great deal has still to be done before the interior of the building can be said to be completely finished, for executing which the cathedral chapter has called for tenders. One of the competitors. Professor A. Rincklake, has summed up these details as follows: "The furniture is to consist of new, artistic altars, a lectern, an archiepiscopal throne, the sedilia, a pulpit, a new organ worthy of the building, the confessionals &c.; in addition to which the whole of the structure must be decorated in colours. When all this has been done, it will be time to say: the interior of the cathedral is also worthily finished and furnished. For the furniture will produce that inner effect which every one has a right to expect from it. At present the nave predominates too much to allow the eye time to

perceive, even in part the influence of the side aisles. The first resting-place met by the eye, when glancing along the nave, is the coloured windows of the choir. Hence when the spectator comes in at the west doorway, his first impression is a nave of vast length and not until his eye has traversed the whole length of this, does it find a point to rest upon. When the high wall, which divided the choir from the still unfinished portion of the church, remained, the western end of the building looked much larger than it now does. The eye then found a resting place when it came to the wall and was in consequence able to appreciate the effect produced by the side aisles. Hence it is a logical consequence that we must afford the eye some resting place, at the spot where the choir wall previously stood; and experience has shown that this can best be done by means of the lectern with the grand triumphal cross towering over it. Even if only to increase the inner effect of the building it will be necessary to provide a place for the lectern."

II. Objects of interest in the Nave and Transept.

Painted glass. The first glance down the centre aisle brings our eye to rest on the 15 painted windows of the choir, which are the oldest in the cathedral. As such also they are the least satisfactory, for they serve to shew how the art of staining glass, at the end of the 13th and commencement of the 14th century, was looked upon as a merely ornamental adjunct, rather than as capable of producing independent works of art. The treatment is almost invariably the same, a maze of variegated foliage amongst which the lines of the tracery are interwoven. Only over the escutcheons, with the arms of the donors do we find figures representing the Kings of Judah under pinnacled canopies and in the centre window, we have the one large scene of the adoration of the Magi. Notwithstanding that these old windows have lost much of their beauty from the effects of light and weather during the 500 years they have been in position, they still display a wonderful richness of colour. They were given between the years 1313 - 1323 by archbishop Henry of Virneburg, the families of the Counts of Holland, Julich and Cleve who were related to the archbishop, the town of Cologne, some of the noble families of Cologne and others.

These windows are in perfect harmony with the architecture, they make no pretensions to dominate, but assimilate themselves to the building which they illuminate and decorate.

The new window in the triforium over the high altar, made in the glass painting establishment of Fr. Baudri, represents SS. Peter and John. It was presented by Cardinal archbishop John of Geissel, in memory of the Provincial Council held in 1860.

With regard to their conception and technical execution the five windows of the nave in the north aisle, with a world wide fame, are far better and were executed in the years 1507—1509, when the mediæval art of staining glass was coming to an end. They were presented by archbishop Hermann, Landgrave of Hesse, archbishop Philipp of Dhaun Oberstein, count Philipp of Virneburg, and the town of Cologne; but they are out of all relation to the architecture. At the time they were made, the art of glass painting had entered into competition with oil painting — a competition which proved the ruin of the former. These windows [are the last effort of the art of the middle ages; their decorations — going over into the Renaissance style — shew that at this time the Gothic style was moribund. Their maker was the glass-blower Meister Lewe of Kaiserswerth; the window given by the town was probably the production of the glass-workers Hermann Pentelinck (father and son). Who furnished the designs is unknown.

The first, as well as the last, are half windows; the second, third, and fourth are full windows. They contain the following figures and scenes:

1. **Half window.** Christ on the Mount of Olives: His humiliation, scourging, crowning with thorns, crucifixion and resurrection; the figures of St. Lawrence and of the Virgin; beneath are the donors in a kneeling posture with their coats of arms.

2. **Full window:** Above, to the left, scenes from the life of St. Peter; to the right the genealogical tree of Christ, springing from the loins of the patriarch Jacob; below, an archbishop kneeling before St. Peter and on the opposite side St. Sebastian, in knight's armour, surrounded by family escutcheons.

3. **Full window.** Above, the adoration of the shepherds; below, the tutelar saints of Cologne, SS. George, Reinold, Gereon, and Maurice; below these, to the right, the founder of Cologne, Marcus Agrippa, holding

in his hand the standard of the city, with the inscription: "Marcus Agrippa ein römische Mann, Agrippinam Coloniam einst begann;" opposite to him the mythical Roman Marsilius, with the inscription, "Marsyles ein Heidesoe stolz, Behielt Cöllen, sei voeren zu holtz.*)"

4. **Full window.** Above to the left, the queen of Sheba visiting king Solomon; to the right, the adoration of the Magi; below these, the apostle Peter as pope, with a kneeling archbishop and the Virgin; then the patrons of Hesse; SS. Elizabeth and Christopher and some family escutcheons.

5. **Half window.** The crowning of the Virgin; the figures of St. John the Evangelist, St. Peter, Mary Magdalene and St. George, together with two female and one male donor, the latter clad in golden armour.

The five windows of the nave in the south aisle, present us with the finest specimens and most perfect works of the modern art of glass painting; which, as is well known, has not long been resumed. They were presented by the art-loving King Ludwig I of Bavaria in the year 1848; they were drawn by the Munich painters J. Fischer and J. Hellweger after the designs of Professor H. von Hess and were carried out under the directions of M. Ainmüller in the Royal Glass Painting Establishment at Munich. As independent specimens of glass painting they are wonderfully good, both in their conception and execution. They are fine transparencies, but not good church windows.

Andrea says, in his work on glass painting: "A painted church window should assist in decorating, but its first purpose is to furnish a subdued light. It should separate us from the disturbances and concomitants of the outer world, causing us to forget the surroundings of the church and the clouds of heaven, so that our spirits may be composed, our religious feelings heightened and we may be rendered more capable of rendering ourselves up entirely to the influence of God's revealed Word and the contemplation of the mysteries contained therein."

*) This inscription, of which the translation runs "Marsyles a heathen man proud, preserv'd Cologne by his trip to the wood," refers to a legend, according to which a mythical Roman, Marsilius, is said to have saved Cologne from destruction. Hence arose a popular festival, termed "Marsilius Holzfahrt," when all the inhabitants of Cologne went out to a neighbouring wood and, after holding wrestling matches and other athletic sports, brought the hero Marsilius, crowned with twigs and branches, back in triumph to the town.

These windows do not effect this. Without insisting on the excess of artistic composition contained in them, which claims our entire attention, their technical execution is far inferior to their ancient fellows, on the opposite side. These latter shine as if with the fire of gems; whereas the new ones look like transparencies on oiled paper. Although the ancient windows are on the north side and those from Munich on the south side of the building, the greatest amount of light is derived from the north side. — These five windows comprise a connected series of scenes representing the founding of Christianity and of the church.

1. **Half window.** Below, medallions with coats of arms and the busts of Charlemagne and Frederick Barbarossa; over these, the emperor Constantine and his mother St. Helena. Chief scene, John, the forerunner of Christ, preaching in the wilderness. Over this again in medallions, Evergislus, Cunibert, Agilolph and Heribert, all bishops of Cologne. Above, to the right, the annunciation of the birth of John: to the left, the birth of John. Over all, four busts of SS. Hubert, Nabor, Felix and Anno; quite at the top, the busts of SS. Ursula and Gereon.

2. **Full window.** Below, the four greater prophets, Isaiah, Jeremiah, Ezekiel, and Daniel. Chief scene: The adoration of the shepherds and of the Magi. Over this again, Abraham, Noah, David, Salomon, Jacob and Isaac. Above, to the left, our first parents, symbolising original sin; in the middle, the angel Gabriel appearing to the Virgin; to the right, the immaculate conception. Over all, in the central foil of the window, the Star of the Magi.

3. **Full window.** Below, the four evangelists, Matthew, Mark, Luke and John. Chief scene: The work of redemption completed; the body of Jesus resting in the lap of His mother. Above, to the left, Christ appearing to Mary Magdalene; to the right the unbelief of Thomas. Over all, the last supper; in the central foil, the cup, as the symbol of redemption.

4. **Full window.** Below, the fathers of the church, SS. Augustine, Jerome, Gregory and Ambrose. Chief scene: The pouring out of the Holy Ghost at Pentecost, the birth of the Church. Above, the four Christian Cardinal virtues; temperance, wisdom, prudence and justice; in the central foil the Holy Spirit.

5. **Half window.** Below, medallions with the arms of the donor and the busts of SS. Maternus, Sylvester, Apollinaris and Gregory of Spoleto. Chief scene: Stoning of St. Stephen. Over this again, in double medallions (from left to right) SS. Engelbert and Bruno, Severin and Hermann Joseph. Above, two larger pictures; to the left, St. Stephen as deacon; to the right, his condemnation. Above all, the holy virgins, Catharine, Columba and Clara, surmounted by medallions of SS. Cæcilia and Agnes.

Windows in the south transept.

West Side: 1. **Full window.** Below, St. Leo, pope, SS. Bernard, Thomas Aquina, Bonaventura. Chief scene: The Council at Jerusalem. Over

this again, a smaller scene: Christ giving Peter the keys, with Pius IX and an angel standing by; and on each side of this latter scene, 2 figures of apostles. In the centre foil, the Holy Ghost in the form of a dove. This splendid piece of stained glass, was presented by the Rhenish Railway Company and was executed in Munich.

2. Half window. (Görres window). Below, the figures of Charlemagne and St. Boniface. Chief scene: Joseph von Görres, with his patron saint Joseph, kneeling before the Virgin carrying the infant Jesus. The inscription on this window runs "Jesepho Görres nato Confluent. d. 25. m. Jan. 1776 denato Monachii 29. Jan. 1848, catholicæ veritatis in Germania defensori generoso, amici ejus 1855." Görres, a highly eminent man of the 19th century, was one of the most spirited champions of Catholic ideas and a valiant combatant for German nationality in the insurrection against France. Napoleon I termed him the 5th great power. Görres was one of the first who exerted his influence towards the completion of the cathedral. His friends and admirers erected this beautifully coloured memorial window, which was made in the establishment at Munich, after designs by H. von Hess.

East side: 1. Full window. Below, the fathers of the church, SS. Athanasius, Basil the Great, Gregory Nazianzen, and Chrysostom. Chief scene: The conversion of Saul. Over this, smaller scenes from the life of that chief apostle. This splendid window was presented by the Directors of the Cologne and Minden Railway and was executed in Munich.

2. Half window. Below, SS. Lambert and Hilary. Chief scene: the arrest of Pope Sixtus V., before whom St. Lawrence is kneeling. This window, made in the Glass Painting Establishment of Fr. Baudri, is a worthy companion to the Munich windows and was presented by Hilarius Dünn and Odilia Göbbels of Cologne.

The large window in the South Façade, was a present from the Emperor, King William I of Prussia and was made in Berlin. It contains 6 figures of saints, beneath richly ornamented baldachinos, representing Charlemagne, Henry II, Sigismund King of Burgundy, Anno and Engelbert archbishops of Cologne and Otto archbishop of Bamberg. Below these are the arms of Prussia and Bavaria.

Windows in the north transept:

The large window in the North Façade, opposite to the one just mentioned, was presented in memory of the elevation of archbishop Johann von Geissel to the rank of Cardinal, and was executed by Fr. Baudri of Cologne. It contains the following figures: Moses, Joshua, David, Melchisedek, Aaron and Samuel. Below these we have, in the same order, the arms 1. of Cardinal von Geissel, 2. of Bavaria, 3. of the Pope, 4. of Prussia, 5. of the cathedral chapter, 6 of the town of Cologne.

The height of these façade windows is $51\frac{1}{2}$ ft., the breadth $26\frac{3}{4}$ ft.; whilst the gallery windows have a height of $20\frac{1}{2}$ ft.

The upper part of these windows, like all the other windows in the clerestory over the triforium gallery, have a gothic carpet pattern, with a centre foiled circle, surrounded by a garland; whereas the lower portions contain figures under gothic baldachinos. (See next page).

The windows of the West Aisle of the north transept next the organ (put in 1870), belonged originally — as did the windows of the Sacristy and of the Chapter room — to some of the churches razed during the French occupation of Cologne and is a worthy companion to the ancient stained glass in the north aisle of the nave. The half window contains 18 smaller scenes exclusive of those amongst the tracery. Of these the four lower ones represent single figures of saints and donors, the upper fourteen are scenes from the life of our Saviour: The baptism, Jesus at the well in Samaria, the conversion of Mary Magdalene, the entry into Jerusalem, Jesus driving out the dealers from the temple, and scenes from the passion to the resurrection.

The full window of the Transept (the finest window of the building) has below, 4 coats of arms and SS. Silvester, Gregory, Felix and Nabor. Above, on both sides, are donors, between whom is God the Father with His divine Son upon His lap and an emperor; above these are four smaller figures. The upper part of the tracery is filled with smaller scenes.

One of the opposite windows on the east side of this transept is open in the tracery only and also contains ancient painted glass.

The painted glass of the choir, has already been mentioned; that of the choir chapels, as well as of the Sacristy building, will be noticed when we come to those portions of the building.

The windows of the clerestory, for which Michael Welter furnished the chromatic designs, contain the following figures of saints:

A. In the north transept.

1. Zephaniah, Haggai, Zechariah, Malachi.
2. Jonah, Micah, Nahum, Habakkuk.
3. Hosea, Joel, Amos, Obadiah.
4. Isaiah, Jeremiah, Ezekiel, Daniel.
5. Adam, Abel, Enoch, Noah.
6. Abraham, Isaac, Jacob, Judah.
7. Joseph (ruler in Egypt), Caleb, Barak, Gideon.
8. John Baptist, Zachariah, Simeon, Anna.

B. In the south transept.

9. Peter, Paul, Andrew, John.
10. James (the greater), Philip, Bartholomew, Matthew.
11. Thomas, James (the less), Simon, Judas, Thaddeus.
12. Matthias, Barnabas, Mark, Luke.
13. Linus, Clement I, Agilolphus, Evergislus.
14. Gregory of Spoleto, Ewald, John of Nepomuk, Lawrence.
15. Sebastian, Gereon, Pantaleon, Georgius.
16. Ursula, Columba, Cæcilia, Agatha.

C. In the nave.

17. Eleazar (High priest), Eli, Nathan, Zadok.
18. Jesse, Solomon, Josaphat, Josiah.
19. Hilkiab, Tobias sen. Tobias jun. Zorobabel.
20. Nehemiah, Esdras, Mattathias, Judas Maccabeus.
21. Eleazar, Tow of the Maccabean brothers, Jesus Sirach.
22. Deborah, Miriam, Judith, Susannah.
23. Maternus, Severin, Cunibert, Suitbert.
24. Stephen, King of Hungary; Edward, King of England; Ludovicus, King of France; Ferdinand III, King of Spain.
25. Liborius, Paulinus, Ludgerus, Willibord.
26. Bernard, Thomas Aquina, Bonaventura, Albertus Magnus.
27. Benedict, Francis of Assissi, Dominic, Ignatius.
28. Helena, Monica, Elizabeth, Mathilde.

The large window (about 72 ft. high) between the towers of the west façade contains a representation of the "Day of Judgment" after the cartoon of P. Cornelius, which was originally intended for the Campo Santo in Berlin. This window was made, to order of the late Emperor Frederick, in the establishment of Milde in Lübeck.

The Windows in the Towers. Are eight in number, having been made in the Glass Painting Works at Innsbruck, after the designs of Professor Joh. Klein of Vienna. (died 1883) and form, by their position and arrangement, a connected series. Hence it became necessary, whilst having regard to the decorations which already existed in the cathedral, to seek for a connected series of subjects for representation. Choice was made of the grandest set of pictures, comprehending the entire natural and super natural relations of mankind, as they were conceived during the 13th & 14th centuries, and which have yielded materials for book illustrations, as well as for the immense portals of this Cathedral; for works of art, as well as for the frescoes and glass windows of the House of God.

We therefore have, represented in these eight windows, the entire process of God's merciful dealings with mankind; beginning with the Creation and ending with the Day of Judgment; arranged in such a manner that the windows of the north tower comprise the period from the creation of the world to the birth of Christ; whilst those of the south tower comprehend the period from the birth of Christ to the end of the world. The Day of Judgment is, it is true, to be found in its proper traditional position, in the large window over the chief entrance on the west side; but, there, it is rendered in a more symbolic manner; so that a reference to that event, here, in a more generally intelligible form may be regarded as a complement to the centre window. The series of pictures commences over the entrance on the north side, with the creation of mankind and concludes with the Day of Judgment over the entrance on the south side.

This series of scenes in the eight windows is arranged in the square panes and in the quarterings of the stone work, in the following order.

A. North Tower.

I. Half window over the entrance.

1. The Fall.
2. (In the tracery) God as Creator of the world (8 scenes).

II. God as a God of order.

1. The four elements and winds.
2. The four divisions of the day and seasons of the year.
3. The months.
4. The months.
5. (In the tracery) Philosophy, Music, Astronomy, Dialectics, Oratory.

III. Mankind to the time of Moses. Preparation for Christ's appearance.

1. Adam to Noah.
2. Noah to Jacob,
3. History of Joseph.
4. History of Joseph.
5. (In the tracery) Tradition from Adam to Moses.

IV. Mankind from the time of Moses to the birth of Christ.

1. History of Israel and of Moses.
2. History of Moses.
3. History of Israel.
4. History of Israel.
5. (In the tracery) History of Israel and the martyrdom of Eleazar and of the Maccabean brothers.

B. South Tower.

V. Life of the Divine Redeemer,

1. The work of redemption.
2. The work of redemption.
3. Life of the Redeemer.
4. Descent of the Holy Ghost.
5. (In the tracery) The Resurrection, the Ascension, and the descent of the Holy Ghost.

VI. History of the Church.

1. History of the Revelation to St. John.
2. The apocalyptic riders.
3. The angels of judgment.
4. Approach of victory of the Christian Church.
5. (In the tracery) The Lamb of God upon the throne.

VII. The Redemption of Mankind, in the parables of the New Testament.

1. The Prodigal Son.
2. The Prodigal Son.
3. The good Samaritan.
4. Dives and Lazarus.
5. (In the tracery) Christ preaching the Gospel to the poor.

VIII. Half window over the entrance.

1. The death of the righteous and of the wicked (8 scenes).
2. (In the tracery) Christ the Judge of all men.

Each of the 6 large windows consists of 5 compartments, 4 of which contain, each, 7 medallions with figures and a coat of arms. The fifth compartment is formed by the tracery with one large and two small quarterings. Both the half windows contain, each, 8 medallions and one compartment in the tracery.

The cost of each compartment was £ 52 10s.; so that an entire window amounted to £ 262 10s.

Statues on the pillars of the centre aisles of Nave and Transept.

In the year 1867, the decoration of the nave and transept was commenced with the figures of saints carved in stone, intended for the pillars. Presented by private individuals, they were executed by Messrs. P. Fuchs, C. Mohr and A. Werres. The following are the names of the personages they represent.

A. In the Porch.

1. Adam.	7. David.	13. John Baptist.
2. Eve.	8. Elijah.	14. Joseph.
3. Abraham.	9. Isaiah.	15. Zacharias.
4. Moses.	10. Jeremiah.	16. Elizabeth.
5. Melchisedec.	11. Daniel.	17. Anna.
6. Aaron.	12. Ezekiel.	18. Simeon.

B. In the Nave.

19. Thomas Aquina	23. Suitbert.	27. Maternus.
20. Anno.	24. Martin of Tours.	28. Ursula.
21. Ludgerus.	25. Helena.	
22. Boniface.	26. Gereon.	

C. In the Transept.

29. Luke.	32. Matthew.	35. Ambrose.
30. John.	33. Jerome.	36. Gregory.
31. Mark.	34. Augustine.	

D. In south aisle of Transept.

37. Basil.	39. Severin.	41. Lawrence.
38. Athanasius.	40. Heribert.	42. Stephen.

E. In north aisle of Transept.

43. Chrysostom.	45. Cunibert.	47. Bernard.
44. Gregory Nazianzan.	46. Liborius.	48. Engelbert.

F. On the inner side of south door.

49. Benedict.	51. Francis.	53. Ignatius.
50. Dominic.	52. Bruno.	54. Theresia.

G. On the inner side of north door.

55. Anthony.

57. Agilolphus.

59. Norbert.

56. Evergislus.

58. Hermann Joseph.

60. Albertus Magnus.



The Taking down from the Cross.

Krementz, designed and completed in 1898 in French limestone, early Gothic style, by W. Mengelberg. The pious Group shows the sorrowful Mother with the Corpse of her Divine son on her knees by the side of St. John and Mary Magdalen, & behind the Cross with Joseph of Arimathea and Mary Salome.

The group of the Entombment, in the hall of the north tower, which is much frequented by worshippers, is a beautiful piece of stone sculpture of the XV century. The figures standing around the corpse are Joseph of Arimathea, Nicodemus, John, Mary Magdalene, Mary the mother of James and Salome, and are excellently individualised. The group used to stand against the wall of the church of St. Maria in Pasculo, which intruded on the north side into the cathedral. The group was restored and repainted, in 1884, by Professor Fuchs.

Besides these new statues, there is, in the south arm of the transept on the last pier of the choir, St. Christopher with the infant Jesus, upon a beautifully carved console. This figure, a specimen of sculpture in the 16th century, is well worth careful inspection, at fit it is full of life and action. St. Christopher is one of the 14 rescuers. Proud of his bodily strength, he would enter the service of the most powerful prince. But as

The side wings of the long house were during the years (1895—1898) with stations of the Cross in high relief decorated; they were designed and sculptured in French limestone by W. Mengelberg and find their full and best effect under massive Baldaquin in the 13. station, the Taking down from the Cross, in the south Tower hall, and in the 14. station, the Laying in the Grave, in the north Tower hall.

The Group of the Taking down from the Cross was endowed by the Cardinal archbishop Philip

this prince was in fear of the devil and the devil in his turn feared a crucifix, Christopher determined to devote himself to Christ. From that time he carried christian pilgrims across a river. On one occasion he took on his shoulders an infant, who grew heavier and heavier, for it was Christ himself, the Lord of the world; hence the name Christopher or carrier of Christ. We find the statue of St. Christopher in many churches. Since he left paganism and became a Christian, the middle ages took him as a symbol of the transition to the medieval church. There also was a legend, that no one would die suddenly or fall sick on the day on which he had seen St. Christopher.

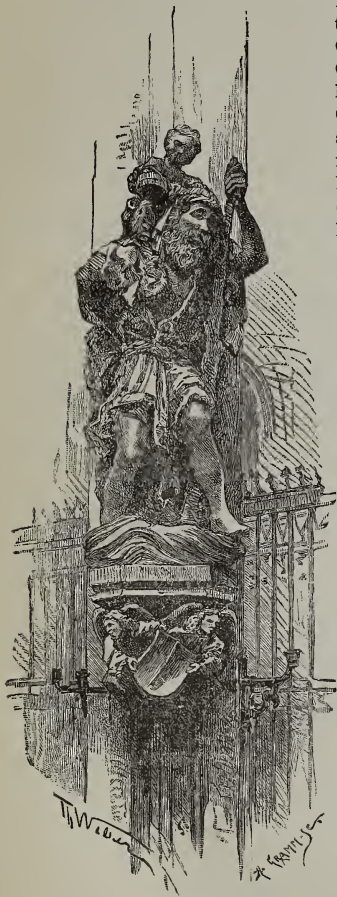
The winged altar of St. Agilolphus (1521) in the south arm of the transept below the window of Pope Sixtus, was taken from the church of Maria ad gradus — which stood on the east side of the cathedral and was pulled down at the commencement of the present century — and contains, within, beautifully carved representations of the passion of our Lord; whilst on the outside of the wings or panels, scenes from the life of archbishops SS. Agilolphus and Anno are painted.

The statue of the Virgin, clothed in drapery and placed immediately at the entrance to the passage round the choir is a well carved and carefully painted wooden figure dating from the second half of the 16th century. The drapery belongs to the later Roccoco period, which seemed to take a pleasure in thus disfiguring most of the sculptured objects of veneration. The statue was and still is an object of worship.

The parochial altar in the middle of the crossing of nave and transept, was erected in the year 1864, when the division wall between the choir and nave was taken down. It has a

Gothic reredos in carved wood.

The great organ is, for the present, in the north arm of the transept over the entrance. It was built in the year 1572. The screen, which corresponds in style with the building, was erected partly in ancient times,



partly in 1842. The organ has three manuals each containing $4\frac{1}{2}$ octaves and two octaves of pedals; it has 42 stops and 5 couplers. Owing to the excellent acoustic properties of the building, the effect of the organ, when being played, is very grand.

The building in the north transept with its richly carved tracery, contains the treasury, the top of which serves as a raised tribune for the cathedral choir. On the rails of the south side of the treasury, are seen hanging a series of gilt rods, which denote the number of years the archbishop has been in office. "*Ouot pendere vides baculos, tot Episcopus annos huic Agrippinæ præsidet Ecclesiæ,*" is the language of the inscription.

The statue of St. Ursula, on the middle pillar at the entrance to the passage round the choir, forming, as it were, a pendant to St. Christopher, is a well painted and interesting figure belonging to the later period of the Gothic style.

For a description of the mosaic pavement in the square formed by the intersection of nave and transept see VI page 105.

From this point, admission is only by Ticket.

Immediately alongside of the treasury, in the north aisle, we pass through the iron gates dating from the 14th century, into the circular passage running round and behind the choir.

Between the entrance to the choir and the entrance to the sacristy, stands the tomb of archbishop Engelbert III († 1366) Count of the Mark. On the lid of the sarcophagus reposes the full length figure of the prelate with staff and mitre. The head and tracery are exquisitely sculptured, but the latter has been much defaced. The figures in the Gothic, arched panels on the sides and ends of the sarcophagus, are remarkable for their anatomical accuracy.

The cross altar on the east wall, which terminates the chapel of St. Engelbert, was erected 1683, by Henry of Mering, prebendary of the cathedral. The crucifix is said to have belonged to the old building to which it was presented by archbishop Gero; its form denotes great antiquity.

The wall painting to the left of the altar, represents Christ upon the cross, with the Virgin, St. John and the donor. It dates from the 15th century and was restored by M. Alex. Kleinertz.

The picture to the left of the altar representing Christ on the cross with an adoring bishop is painted by B. de Bruyn.

Some of the epitaphs in the north wall, as well as the beam, decorated with scenes from the passion, which carries the iron railing supporting the large candlestick presented 1360 by the tailors' guild, are deserving of notice.

Proceeding along the passage round the choir, we come to the iron gates presented 1768 by Archbishop and Elector Maximilian Frederick which lead to.

III. The seven apsidal Chapels:

a) **St. Engelbert's-Chapel:** Until 1663, the remains of St. Engelbert, Count of Berg, born 1185, rested here. Elected archbishop 1216, he was the representative of the government from 1221. Pious strict, energetic and a lover of justice, he was one of the most influential men of his time. He was assassinated 1225 in the neighbourhood of Gevelsberg near Schwelm by Frederick of Isenburg and was canonised as saint and martyr at the council of Mayence. His remains now repose in the shrine of St. Engelbert in the Treasury. On the northwest wall of the chapel is a memorial tablet in Renaissance style, carved in black marble and alabaster, to Count and archbishop Anton of Schauenburg (died 1558). The figure of the Elector resting on the sarcophagus, as well as the relief representing the Resurrection of our Saviour on the upper part, is very artistically treated.

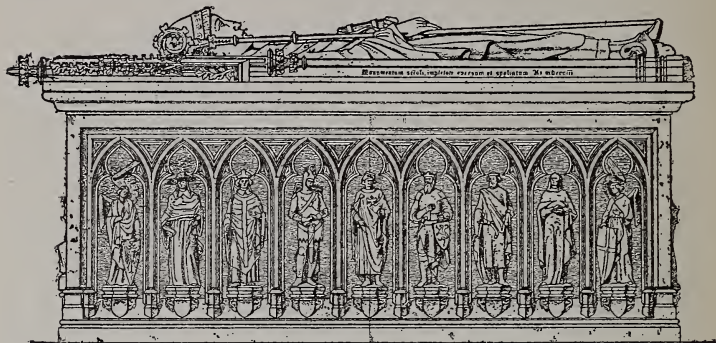
Well worthy of notice is the altar, ornamented with splendid carvings of the 16th century. It contains, in the centre panel, representations from the life and passion of our Lord; below the centre piece, we find the heads of the apostles, with the head of Christ in the centre. The outside panels are painted with scenes from the life and martyrdom of St. George. This altar was restored, 1878, by Mr. R. Moest.

b) **St. Maternus' Chapel:** The sarcophagus in the centre of this chapel contains the remains of Philipp of Heinsberg, archbishop of Cologne. On the top of the monument, which is ornamented with battlements, towers and gates, symbolising the erections of the ancient walls around the town, which were carried out in his time, lies the well preserved and excellently executed stone figure of "Philippus ab Heinsberch," as the inscription above the head informs us. He was elected archbishop 1167. Faithful to the Hohenstaufen Frederick Barbarossa, he defeated his powerful opponent the Guelph Prince Henry the Lion, in consequence of which he was granted the feofs of the Duchies of Engern and Westphalia. In the year 1190, he led a powerful army into Italy to make preparations for the coronation of Henry VI and died before Naples 1191, whither he had gone with King Henry to assist in the conquest of Sicily.

The altar (Cologne school) from the beginning of the 16 century, represents Christ on the cross, the statues of the Blessed Virgin and St. John, and in the wing St. John the Baptist, the Apostle St. James, St. Lawrence & St. Stephen. The outside is painted in grey on a grey ground, with figures of SS. Vitus and Valentine. The compact altar was restored by the sculptor R. Moest in 1880.

Opposite the altar we find under a plate of glass, in an oak frame the ground-plan and the elevation-drawing of the north tower, discovered in Paris in the year 1816. Sulpiz Boisserée made it a present to the cathedral.

On the right beside the altar is a wooden Tomb with the remains of the Polish Queen Richeza who died Saalfeld in 1057; She was the daughter of the Rhine-Palatinate Count Ezo and sister of the archbishop Herman II., grand son of the Emperor Otho II.



Side view of the sarcophagus of Conrad von Hostaden.

(The cover with brass figure see page 6.)

c) St. John's Chapel: Sarcophagus of Conrad von Hostaden, archbishop and founder of the cathedral. His effigy, cast in brass, 7 ft. 10½ inches long, dating from the commencement of 15th century, rests upon a black marble slab with the inscription — *Conradus de Hostaden.* — The figure was much defaced by the French; but in 1847 it was artistically restored by Inspector Miller of the Royal Brass Foundry in Munich. The body of the sarcophagus is 4 ft. high, 9 ft. long and 3½ ft. broad. The sides and ends are ornamented with carvings by sculptor Mohr. The south side contains, in the end compartments, supporters with the arms of the counts of Hostaden (left) and of the archbishopric of Cologne (right). The seven figures in the middle, (taken from left to right) are: 1. Cardinal Pietro Capoccio, 2. Bishop Henry of Lüttich, 3. Count Dieterich of Cleves, 4. King William of Holland, 5. Henry Duke of Brabant, 6. Count Adolphus VII of Berg, 7. Albertus Magnus. The figures on the head end refer to the building of the cathedral; the foot end is embellished with three fancy figures. The north side of the sarcophagus has not, as yet, been furnished with figures.

Conrad of Hostaden elected archbishop 1238, under whose government the erection of the cathedral was commenced, was a powerful ruler of his time, who held in his hand the threads of the quarrel between the empire and the papacy. Dr. L. Ennen says: „He did all he could to destroy the power of the Hohenstaufen and their fall is mainly to be ascribed to him. The selection of the antikings Henry Raspe, William of Holland and Richard of Cornwall was his doing. No less persistent than his opposition

to the absolutism of the Hohenstaufen, was Conrad's endeavour to render the power of the citizens subservient to the interests of the ruler and to circumscribe that power which had made such tremendous strides. He did not for a moment hesitate to use force, treachery and bloodshed, in order to accomplish his object of tearing up the charters of the town; he continued, to the end of his days, a bitter and unyielding enemy of his opponents in the town, whom he had triumphed over." During his time Albertus Magnus came to Cologne, who was joined in 1246 by the young Thomas Aquina. Conrad's action in regard to the erection of the Cathedral, was probably confined to the laying of the foundation stone. He died 29th September 1261.

Over the altar are paintings from the XIV. century: — Christ on the cross with Maria, Maria Magdalena and Johannes, Johannes Bapt. and Laurentius — which have been restored by Wilh. Batzem.

On the right beside the altar is also a picture: In the centre Christ crucified, at the sides St. Nicolaus et St. Rochus; on the wings within St. Peter and St. Andrew, on the outside the Annunciation of the Blessed Virgin Mary — is an excellent work of the Cologne painter B. de Bruyn, dating from the year 1548.

Under a large plate of glass, in a carved oak frame, the original elevation-drawing of the two west towers is preserved; this was accidentally discovered, partly in the loft of an inn at Darmstadt 1814, partly in Paris 1816,

The lower portions of the windows are ancient; one was presented by the Overstolz family, the other by archbishop Henry of Virneburg, Both have been restored by P. Grass; the upper portions are modern, by L. Schmidt.

d) Our Lady's Chapel: called also Chapel of the magi, because the altar, which stands here is dedicated to the Magi, and until 1864 it contained the shrine holding the relics of the Magi, which since then has been preserved in the Treasury, which will be found in the compartment of the north arm of the transept next to the Sacristy. (See pages 94.)

At the north side of this chapel there is a marble monument, decorated with the coat of arms of Bavaria and erected in memory of the 5 successive archbishops and electors of the House of Bavaria: Ernst (1583—1612), Ferdinand (1612—1650), Maximilian Henry (1650—1688), Joseph Clement (1688—1723) and Clement August (1727—1761).

At the south side of this chapel we find a marble framed bronze plate in memory of the first archbishop and elector of the House of Bavaria, Ernst, who died in 1612 and was here buried

The wall paintings belong to the 14. century and have been restored by painter Stummel of Kevelaer. The altar, carved in the finest forms of the 14. century by master William Mengelberg of Utrecht, is richly gilt and decorated. The lower part contains in the centre the 3 Magi and on each side two busts with relics. In the upper part we see the Blessed Mother of God seated on a throne under a richly carved canopy. The figures are master pieces of the middle of the 14th century.

The iron rail-work was executed by master G. Jungbluth of Cologne after the designs of W. Mengelberg.

The painted glass in the windows of this chapel are amongst the, oldest in the cathedral; they contain scenes from the Old Testament and from the life of the Saviour, the adoration of the Magi and the figures of SS. Peter and Maternus.

Opposite, at the back of the choir we see the highly decorated monument of archbishop Theodor of Mörs († 1463). In the centre is a figure of the Virgin, with the infant Jesus, seated on a chair; to the right are the Magi, to the left is St. Peter with the archbishop, kneeling. By the side of the Virgin are two angels bearing the insignia of the cathedral chapter and of the archbishop.

e) **St. Agnes' Chapel:** Sarcophagus of St. Irmgard, countess of Zütphen († 1100); the statues belonging to the Gothic housings are missing.

The very interesting wall paintings in this chapel, which have been restored by M. Alex. Kleinertz, date from the 14th century and contain the following scenes. To the left, St. Irmgard making over to St. Peter, as the patron of the arch-bishopric, her domains of Aspelu, Rees, and Calcar on the lower Rhine. Over the altar, Christ on the cross with the Virgin, SS. John, Quirinus and Agnes. On the right, the figure of a bishop and king, then SS. Cæcilia and Barbara. Over a recess, the Ecce homo with two angels, by the side two crucified saints, separated by the personifications of Faith, Hope and Charity.

The 3 painted glass windows of the 14th century presented by the town of Cologne have been restored by P. Grass; they contain representations of the Colognese saints Anno and Severin, Agnes and Cunibert, Gereon and Maurice.

In the upper end of the north side is a Monument in black marble to Andrew Eschenbrender, Cathedral Canon who is buried here († 1717),

f) **St. Michael's Chapel:** Tomb of archbishop Walram of Jülich († 1349); the figure of the archbishop rests upon a slab of black marble. This monument dates from the commencement of the 15th century; it is a splendid piece of work, which has been in part badly restored.

The three windows of this chapel, presented by the Society of St. Clement, were made in the workshops of P. Grass and contain the figures of SS. Catharine, Bruno, Ursula, Gereon, Clement, Barbara and Pantaleon.

In this chapel we also find the most important art treasure belonging to Cologne — the famous Dombild — the adoration of the Magi, painted 1426 by Stephen Lochner. It is an altar-piece with two wings or doors 9 ft. 3 in. high and 8 ft. 2¼ in. broad. On the outside, of the doors the Annunciation to the Virgin is represented; on the inside, the centrepiece, represents the adoration of the Magi and on the wings are the tutelary saints of the town: to the left St. Ursula with her companions, to the right St. Gereon with his military followers. In the picture of the Annunciation, the Virgin is represented kneeling at a faldstool in her chamber, receiving the message, from an angel dressed in an ecclesiastical vestment. In this picture, the loving beatitude of the Virgin more especially rivets our attention. In the centrepiece the majestic Queen of Heaven seated on a throne, holds in her lap the infant Jesus, whilst her features are lit up with divine joy: the child stretches forth its little hand, in the attitude of benediction, towards the eldest of the Magi, whose features are remarkably full of expression whilst his hands are folded in adoration. The second of the Magi, on the other side, is presenting a golden vase; whilst

the third, an Ethiopian monarch, stands behind the former, holding a similar vessel. On both sides of this centre group are ranged the armed followers of the Magi with banners and weapons. Very small cherubs with dark blue wings support the curtain behind the Virgin, or flutter around her. St. Ursula accompanied by her bridegroom and two bishops, together with her band of pious virgins, who suffered martyrdom with her near Cologne, tend by their charming modesty and attitude of joyous expectation to put us much more in mind of a bridal train, than of that procession of the Magi to which they seem to belong. St. Gereon, in golden



The "Dombild".

armour decorated with the sign of the cross, and bearing the flag of the crusaders in his hand, seems to form a continuation of the following of the Magi on the other side.

The ideal and poetic composition of the entire scene, the freedom of design, combined with the natural positions occupied by the figures, the solemnity, gentleness and repose which meet our eye, as well as the harmony and warmth of the colouring, give this picture its great value. Originally it belonged to the town and was hung in the chapel of the Town Hall; during the storms of the revolution it was hidden away from the French. In the year 1810, it was unreservedly presented to the cathedral chapter and from that time it has occupied its present position. A claim made by the town, for its restoration to them, was rejected, in all instances by the courts of appeal, under the Statute of Limitations.

To the left of the altar reposing on a black slab, rests the effigy of Colonel von Hochkirchen, who fell in the Spanish war of succession 1703, before Landau; he is represented in a recumbent position, his head, encased in a tremendous full bottomed wig, rests on his right hand. This figure was carved by the Florentine sculptor Fortini. It belonged originally to

a larger monument in the Franciscan church "ad Olivas," and was removed, 1802, into the cathedral.



Left hand panel of the Dombild.

g) St. Stephen's Chapel:

Sarcophagus of archbishop Gero († 976). The sides of this monument, which belonged to the ancient cathedral, are of grey stone and have nothing remarkable; but the marble lid is richly ornamented. It contains small squares of porphyry, marble and serpentine, crossed and recrossed by diagonal lines of white marble; reminding one greatly of the mosaic pavements of St. Clementi, St. Maria in Trastevere, St. Lorenzo fuori &c. in Rome. The famous archæologist G. B. de Rossi believes it to be an imitation of those pavements, and to have been brought during the time of Charlemagne, from Ravenna and Rome to Aix-la-chapelle.

Gero, the son of Count Christian of Serimunt, Margrave of Thuringen Ostmark, chaplain to Otho I, chosen 969, goes in 971 as ambassador to Constantinople with a brilliant escort,

to seek the daughter of the Byzantine Emperor Romanus II, Theophania, as Otho's II, bride and to accompany to her marriage in Rome, helps 973 in Magdebourg to inter Otho I, founded 970 the Damersfeld Abbey in Harz and 974 the Gladbach Abbey, and consecrated St. Andrew's church in Cologne. He died on the 26th June 976, or rather as is thought was buried alive.

Above the altar two replaced paintings from the first half of the fourteenth century by W. Batzem: on the left the stoning of St. Stephen; on the right St. Gero archbishop, holding a Host to lay it, says the legend, into the Head of a crucifix, held by St. Irmgardis.

In the southwest corner of the chapel is the tomb of archbishop Adolph of Schauenburg († 1556) in marble; the portrait is exquisitely worked, the reliefs are splendidly cut in pure Renaissance style.

The windows of this chapel, glass-stained from the 14th century contain, one the apostles Simon and Judas, the other small representations in Medaillon form :

From the Old Testament: — From the New Testament:

- | | |
|---|---|
| 1. The Gedeon Miracle. | 1. The Annunciation. |
| 2. Moses before the burning Bush. | 2. The Birth of Christ. |
| 3. The Queen of Saba before Salomon. | 3. The Adoration of the Magi. |
| 4. The leprosy stricken Naaman cleansed in the Jordan. | 4. The Baptism of Christ. |
| 5. Melchisedechs' Sacrifice. | 5. The Last Supper. |
| 6. Achior tied to a Tree. | 6. Christ Whipped. |
| 7. Moses and the brazen Serpent. | 7. Christ on the Cross with the B. Virgin and St. John. |
| 8. Jonas with the whale, | 8. The Resurrection. |
| 9. Elias going up to Heaven. | 9. The Ascension. |
| 10. Moses receives the Tables of the Law on mount Sinai. In the Coronation: St. Mary. | 10. The Descent of the Holy Ghost. In the Coronation: Christ. |



We now quit the apsidal chapels and enter the chapel of the Blessed Virgin, in the altar of which the Blessed Sacrament is preserved.

The new Gothic altar in this chapel was made from designs by Zwirner; the figures with which it is decorated were designed by Professor Mohr, and the altar itself was made in the cathedral workshops. The new altar piece, "The Assumption of the Blessed Virgin", painted by Fr. Overbeck, was presented by the Art Union of Dusseldorf; it costs £ 1500 and was put up in 1856. The ascending Virgin is borne by angels; on the left is a group formed by the patriarchs Abraham, Isaac and Jacob, with Adam and Eve; on the right, we have David, Moses, Isaiah, Jeremiah, Ezekiel and Daniel. Between the two groups stand some women of the old Testament who were types of the Virgin, amongst others are Sarah,

Judith and Abishag. Upon the landscape, spread out below these figures,

we have the apostles assembled round the tomb of the Virgin; in the background, to the left, stand Clement Augustus of Droste-Vischering, and John Cardinal of Geissel — both archbishops of Cologne.

To the left of the pillar of the altar we have, standing on a pedestal, the life-size figure of St. Aloysius, which was executed 1856 by Professor Fuchs.

The polychromatic statue of the Virgin, on the former altar — brought from Milan, together with the relics of the Magi, by archbishop Reinald von Dassel — stands now on the south wall, under an elegant baldachino designed by Zwirner; but the execution and draping of this wonderful piece of sculpture make us class it amongst the works of the 14th century. On the left of the altar is the tomb of archbishop Frederick of Saarwerden († 1414). The bronze figure of the deceased rests upon the lid of a sarcophagus, of which the sides are decorated with figures of angels and apostles and with a representation of the Annunciation, which ornaments are reckoned among the best, dating from the 15th century. Frederick of Saarwerden was elected archbishop in the year 1370 at the age of 22. He was the first of the archbishops of Cologne who assumed the title of Duke of Westphalia and Engern. In his time, Pope Urban VI erected the university of Cologne. Frederick endeavoured during his life, to remove the many evils that existed in religious and civil life and to protect the diocese from the attacks of robbers and the horrors of war; but the struggles fomented by the Duke of Jülich and the disturbances in the town, compelled the peace-loving prelate to have recourse to the sword. He was involved in a fierce struggle with the town of Cologne and died 9th April 1414, in the castle of Poppelsdorf. Over the tomb, between the pillars is the pewterers' beam, ornamented with a delicate railing, which was put up 1622.

The sarcophagus standing on the open floor of the chapel and nearest the iron railing (to the left) is that of Count Gottfried of Arnsberg (1368) whose effigy is protected by an iron railing. The plain sarcophagus is ornamented on the sides with the coat of arms of the house of Arnsberg and other pictures in distemper (much injured), the well carved figure of the count is arrayed in leather armour and a chain mail shirt. According to the chronicles of Cologne, the count, who was the last of his family, bequeathed, 1368, with the consent of his wife — who was a countess of Cleve — as they were without children, the entire county of Arnsberg and his patrimonial property, to the archbishopric and ended his days in the castle of Brühl. His former subjects were greatly enraged at being thus handed over and repeatedly defaced the monument of Gottfried, in consequence of which, archbishop Kuno of Falkenstein surrounded it with a railing, as a protection against such sacrilege.

The sarcophagus on the right, is that of archbishop Reinald of Dassel († 1167) who conveyed the relics of the Magi to Cologne. The bronze effigy of this prelate, together with all the figures of angels decorating it, was destroyed at the end of last century and the materials sold as old copper; its place having been taken by the marble figure of archbishop William of Gennep, whose remains lie buried under the upper choir.

Reinald, Count of Dassel, who had been Imperial Chancellor since 1156, was in 1159, elected archbishop of Cologne. Ordained a priest in the

year 1165 he was consecrated in the presence of the emperor Frederick Barbarossa in Cologne. He added two towers to the cathedral and erected on the south side of the cathedral square an archiepiscopal palace. It was his pride to be able to hold in his hands all the threads which directed the course of the world's affairs and which hemmed the influence of the papal chair. That which, lately has been in vain striven after — that the catholic church of Germany should be disconnected from Rome and made subservient to the State — was attempted on a much larger scale by the then Imperial Chancellor and archbishop of Cologne. Two antipopes were set up by him in opposition to Pope Alexander and schism was openly proclaimed. The church council of Tours declared him, in consequence, placed under the ban. After having lived to see pope Alexander driven out of Rome, and the Emperor Frederick crowned in the church of St. Peter, he fell a victim, 13th August 1167, to the plague which had broken out in the German army. On his deathbed, he made his peace with the church, by penitential confession and received the sacrament of Holy Unction.

The painted glass windows represent scenes from the life of the Blessed Virgin and were made by P. Grass from drawings of Ramboux.

Before going into the Sacristy, Treasury and the new Consistory and Record room of the Chapter, let us first visit

IV. The Choir.

A stone balustrade, in part replaced by a iron railing in Roccoco style, closes the entrance to the choir. As in many cathedrals of the Gothic period, here also, the choir is supported by 14 pillars on which, fixed on ornamented consoles, stand the **statues of our Lord, the Blessed Virgin and the twelve apostles**. This has a deep symbolical meaning. The Choir is a type of the entire church, but that is founded on the above twelve personages. Just as the pillars bearing their names carry the visible structure; so too, these individuals are the cornerstones and supporters of the spiritual building. The figures in their polychromatic magnificence, were presented by archbishop William of Gennep (1362) and were restored 1840 by Christian Stephen, and are a masterpiece of the Cologne School of Sculptors during the commencement of the 14th century. With great delicacy of tact the sculptor gave them a bowed attitude, in order to break the length of line formed by the pillar. Above the heads of the apostles are richly decorated baldachinos, orna-

mented with angels playing on musical instruments. They surround the eucharistic altar, in order to join with the angels, painted in fresco, by Mr. Ed. von Steinle 1843, in the spandrels between the gallery and the arches, in singing the praises of the Holy Trinity and in glorifying the sacrifice here offered. The baldachinos over the figures of Christ and the Virgin are surmounted by a foliated cross; because no angels can be placed above the heads of the King and Queen of Heaven, whereas the cross is their peculiar mark of distinction.

The High-altar consists, in its lower part, of the old altar which was presented by archbishop William of Gennep (1349–1362), its front being decorated with a representation of the Coronation of the Blessed Virgin and the figures of the twelve apostles in white marble on a black ground. At the back, in like manner, were formerly, statues of the prophets; which however, in the year 1770, when the altar was altered with utter want of taste, were removed. The altar table is one single sheet of black marble of Dinant, $14\frac{1}{2}$ ft. long. 7 ft broad and $9\frac{1}{2}$ in. thick. The rococo superstructure was removed in 1893 and replaced for a time by the so-called Clara-altar.

This altar which was brought from the church of St. Clara now no longer in existence and was saved from the recklessness of the French, through the solicitude of Messrs. F. Wallraf and S. Boisserée, being by them subsequently made over to the cathedral — is composed of wood-carving and painting, with double doors covering each other.

The shrine when closed displays, on the outer panels, painted on canvas, on a red ground, scenes in distemper; in the centre is Christ crucified; above, the Saviour rising from the grave, surrounded by the instruments of the passion, with figures of saints at the side; 6 above and 6 below.

On opening the outer doors we find on the spacious field formed by them in connection with the closed inner doors, above and below 12 scenes from the life of our Saviour — from the annunciation of His birth to His ascension. The scenes are painted in delicate colours, on a golden ground and are full of the chram, sweetness and grace of the ancient school of art of Cologne. They are ascribed to the most famous master of that school, William (1358–1378). The centre of the picture is formed by the tabernacle, the door of which is painted with the figure of a priest reading the mass. The pictures on the outside of the inner doors are framed in carved wooden architectural designs, whilst those on the inside of the outer doors are framed in painted designs of a similar character.

When the shrine is completely open, the interior displays some splendid carving. Above, the 12 apostles with Christ in the centre. in recesses surrounded with delicate tracery and pointed canopies. Below, 12 scenes from the life of the Blessed Virgin, with the aforesaid tabernacle dividing

them. The grand superstructure upon the altar, in which sculpture and painting have been intimately combined, is recognised as a work of art of the highest class. *

On the left of the altar is the throne of the archbishop, and apposite to it is the seat of the officiating priest.

Worthy of notice are the choir stalls (*selilia*) dating from the 14th century. They display in a characteristic manner how, in the middle ages, no hesitation was felt at introducing, even into the church, at subsidiary points, representations of humorous and satiric personages. These carvings from very valuable specimens of art-productions of the middle ages. The masterhand which carried out this work, exhibited fertility of imagination, humour, a satirical vein, delicacy of taste, artistic finish and an exceptional ease of execution in a marvellous degree. The different figures and groups betoken a fulness of idea and the carver has, on the choir stalls of the cathedral, given us, to a certain extent, a history of the art progress of his period. Joke and earnestness, battle and victory, morals and satyrs follow one another in the wildest confusion and with the most varied application. The eye rests with pleasure and unvarying admiration upon this wonderful piece of work, which seems to be the product of one mind and probably of one master-hand.

The walls of the choir behind these seats are hung with tapestries, worked under the direction of Mesdames Martens, by a society of Cologne ladies under the presidency of Mrs. König, after the designs of Mr. Ramboux. In the lower part, they contain figures of saints under Gothic baldachinos; whilst the upper portion represents the Nicene creed in a series of pictures on the right and left hand side of the choir.

Under a memorial slab of copper in the pavement of the choir, is the sepulchre of archbishop Ferdinand Augustus Spiegel of Desenberg (born 1764 died 1835). He was the first archbishop who, after the French occupation — during which the cathedral had been transferred from Cologne to Aix-la-chapelle — resumed the throne in Cologne.

Under another slab close to the altar, the cardinal archbishop, John of Geissel (born 15th February 1796, died 8th September 1864), lies buried. The cardinal archbishop Paulus Melchers born 1813 died 1895 and the cardinal archbishop Philippus Krementz born 1819 died 1899.

For a description of the mosaic pavement see page 105.

V. The Sacristy, Consistory and Treasury.

We now quit the choir and proceed to visit:

The Sacristy, the entrance to which is by the side of the cross altar which we have already mentioned.

* Tenders having been called for, a number of different designs have been sent in for a new high-altar, throne, *sedilia*, pulpit, and litany table, which are all to match the style of the architecture.

It was completed in the year 1869 in its present form, after the portion projecting beyond the transept had been pulled down. The building contains the sacristy proper, the treasury, the consistory, and the record room.

The ambry, or place for reserving the sacrament in the Sacristy is worth notice, it is one of the most perfect pieces of sculpture in the whole building; also the 6 windows with splendid painted glass, dating from the 16th century.

The windows contain the following Representations:

1. In the Sacristy 2 windows: the one scenes from the Passion of Christ and the other scenes from the Life of St. Bernhard.
2. In the Consistory 3 windows: St. Peter Martyr, Dominic, John the Evangelist. In medaillons: the Baptism of Christ.
3. In the vestmentsroom 1 window small representations from the life of Jesus.

Among the vestments, which are all laid up in cupboards, of which the panels are ornamented with interesting carvings, the most remarkable is the **suit of Archbishop Clement Augustus of Bavaria** known by the appellation of the Clementine suit. It was made in Lyons and cost (besides the value of the material) £ 9,300 in wages for embroidery. It was worn for the first time on the occasion of the coronation, as Emperor, of Charles VII at Frankfort and on account of the weight of gold embroidery (the cope alone weighs 87 lbs) is only worn occasionally, on specially solemn festivals.

The Consistory, adjacent to the sacristy, contains an altar of which the tablet was consecrated by Albertus Magnus. The reredos is of elegantly carved oak. The wall cupboards, of which the panels are decorated with the carved arms of former prelates belonging to the cathedral, were made by Mr. R. Moest and the Bros. Klein, whilst the rest of the furniture is by Mr. Otto Mengelberg, all of Cologne. On the walls hang the portraits of the following archbishops,

Maximilian Francis* archduke of Austria, Ferdinand Augustus** count of Spiegel, John*** of Geissel, Paulus Melchers**** and Philippus Krementz.***** Also in this apartment is the marble bust of Archbishop Clement Augustus II, Baron of Droste-Vischering. †

In the adjoining Record room, on the south side, embellished with several pictures — one of which, the stoning of St. Stephen, by John Hülsmann (1639) is especially worthy of notice — we find, stored in splendid oaken bookcases, made by R. Moest and the Bros. Klein of Cologne:

The Treasury contained at one time large quantities of valuables, and, to judge from records that still exist, the works of art here collected were only elsewhere to be found, in a limited number of places favoured by peculiar circumstances; several valuable specimens from every period of ecclesiastical goldsmith's work were to be found in the well filled cupboards. Some highly ancient works in the Romanesque style, fanciful and varied creations of the transition period, master-pieces of the Gothic style in its development.

* Maximilian Francis was the youngest son of the Empress Maria Theresa and was elected archbishop of Cologne 1784; but in consequence of the French Revolution of 1794, he was compelled to fly from his palace in Bonn. He died, as the last Elector of Cologne, 1801.

** Ferdinand Augustus, Count of Spiegel, ascended the archiepiscopal throne after the restoration of the archbishopric of Cologne in 1825. † 1835.

*** Johannes von Geissel was appointed 1842 coadjutor of archbishop Clement Augustus, and on the death of the latter, the coadjutor became archbishop of Cologne. He was a man of letters, an orator and a poet and an ornament of the German episcopate. Pope Pius IX nominated him Cardinal. † 1864.

**** Paulus Melchers, painted by Guillery. † 1895.

***** Philippus Krementz; he was transferred from the see of Ermland to that of Cologne in 1835, and was made Cardinal in 1893 † 1899; painted by Mosler-Pallenberg.

† Clement Augustus, born 21. Jan. 1773, was appointed archbishop of Cologne 1836. He is famous for his conflict with the Prussian Government, in consequence of which he was, on 20th November 1837, conveyed as prisoner to the fortress of Minden. His persistency and energy gave a mighty impulse to the re-awakening of catholic life in Germany. † 19th October 1845.

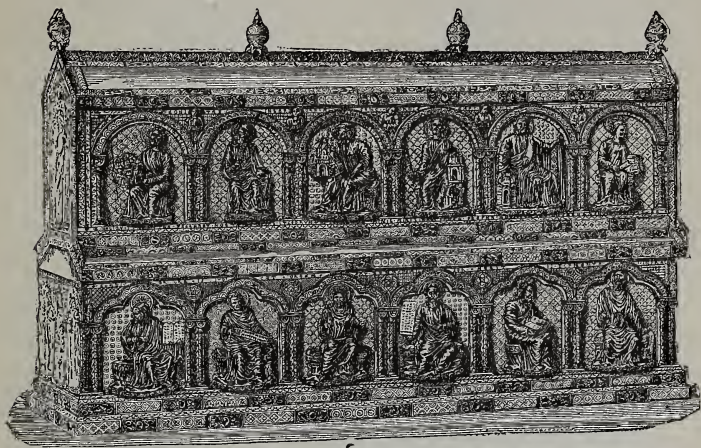
full glory and decadence, and finally the Renaissance style, in its various phases until it degenerated in the Rococco, were all represented, and, in their diversity, formed an instructive record of the changes in taste and art which had taken place in past generations. Unfortunately no reliable inventory can be found of the treasures collected here in mediæval times. The most ancient catalogue, known to exist, is dated 1645 and may be found in Gelenius' work "*De Magnitudine Coloniae.*" A somewhat later inventory was compiled in the year 1671, by the then custodian, *Peter Schonemann*. From this catalogue we find that only a very small portion of the treasures has been preserved until now. Canon Frenken tells us that on three several occasions, after valuables had been taken across the Rhine to avoid falling into the hands of the French troops of occupation, in 1794, 1802, 1803, they suffered irreparable losses. A large portion of the treasures and works of art were sold in Prague, 1802, by the authority of the cathedral chapter, for fear they should fall into the hands of the Partition Committee then sitting in Darmstadt. Another portion, from the golden monstrance and the artistic reliquaries to the very nails of the broken up altar-plates, from the golden crowns and large silver cressets of the shrine of the Magi, to the smallest ring of the famous diamond star, was bodily melted down and coined at the mint of Darmstadt. The small amount of the original treasure which found its way back to Cologne is nevertheless so important, both as regards the value of the material and in respect of its artistic worth, that it cannot be equalled by any collection. It contains the following articles.*

I.

Shrine of the Magi, Length 6 ft., breadth $3\frac{1}{2}$ ft., height $4\frac{3}{4}$ ft., XIII century. It contains the remains of the Magi and in the upper portion those of SS. Felix, Nabor and Gregory of Spoleto. Only the heads of the Magi are exposed to view.

* The subjoined description of some of the valuables contained in the cathedral treasury, follows the order in which they are arranged in the cupboards; hence it has been deemed unnecessary to give a list of the in chronological sequence.

It is said that the relics of the Magi were buried in Constantinople by St. Helena, the mother of the emperor Constantine. Thence they were brought, to Milan in the year 324. Here they remained until 1162, when Milan was taken by storm and overthrown by the emperor Frederick Barbarossa, who seized the relics and presented them to his friend and ally, Reinald of Dassel archbishop of Cologne. On the 23rd July 1164, Reinald with his precious charge entered Cologne and was received by the people with great rejoicing. A magnificent shrine, for the purpose of enclosing these relics, was soon manufactured and they have been preserved in it



Side view of the Shrine of the Magi.

to the present time. The shrine is one of the most important specimens of mediæval goldsmith's work; in the whole of western Europe nothing of that date is to be found which can be compared to the magnificence of conception and artistic execution displayed in this reliquary. It exhibits the pure Romanesque style in its design, and, with but slight modifications, is a perfect model of a Roman Basilica of which the ends terminate perpendicularly. Over the side compartments, which are furnished with sloping, desk-like covers, the central compartment towers on high and is finished off with a saddle-back roof. The head end of the shrine contains the greatest amount, in very way, of decoration. The architecturally divided surfaces of this end are enriched with a number of artistic *repoussé* figures, with carved precious stones — both from classic Rome, as well as belonging to the middle ages — and with a quantity of chased, enamelled, and filigree ornamentation. The lower portion contains in the middle compartment a *repoussé* figure of the Virgin carrying the infant Jesus, whose face and right hand raised in the act of blessing, are turned towards the three wise men from the East, seen in the tri-arched side compartment. The fourth person standing behind the group represents the German Emperor

Otto IV., who, when the shrine was being prepared, caused this end to be made at his own personal expense. On the other side of the centre niche, we see the baptism of Jesus in the river Jordan.

Above these scenes and abutting on the sloping covers of the side compartments, is a moveable panel, which, on being taken away, exposes to view the skulls of the Magi.

The upper portion of the head end, represents the Redeemer seated on a throne, with his right hand raised, and holding the Book of Life in his left. He is surrounded by angels, who carry the instruments of the passion.



Head end of the Shrine of the Magi.

their remains were brought from Milan to Cologne on the same occasion as those of the Magi.

The sides of this gold basilica are divided into arched panels, of which the arches rest on double, richly enamelled, columns with cubiform capitals. In the lower compartments we find on each side six silver gilt *repoussé* figures of the prophets and in the upper compartments the same number of the apostles. In explanation of the scenes and figures, the upright fillets of the sides and ends of the shrine and the architraves of the panels are furnished with enamelled inscriptions, requiring no further elucidation. Like many other glorious art productions of the middle ages, this work of a grand epoch has suffered greatly, owing to a want of taste and the vicissitudes of turbulent times. The shrine was most injured at the period of the French revolution. When the treasures of the cathedral were carried across the Rhine, the reliquary was divided into three parts and removed, first to the abbey of Weddinghausen, afterwards to Frankfort. When the separated portions were brought back, they

were found to have sustained a good deal of damage and unfortunately the period at which the restoration was undertaken, was not conducive to a correct carrying out of the idea. In putting the pieces together, the shrine was shortened by a whole panel and by this alteration not only was confusion created in the harmony of the proportions between the various parts, but also in the connection and arrangement of the decorative figures and the enamelled inscriptions. The surfaces of the cover which were formerly embellished with splendid basreliefs of scenes taken

from the life and passion of our Lord, were painted over in the most incongruous manner with scenes from the Old Testament, from the lives of the Magi and the history of their relics, a style of ornamentation utterly out of harmony — as regards composition and technical execution — with the nature of the object.

In the year 1820 the shrine was subjected to violent injury, in that on 18th October a thief got himself locked into the cathedral when it was being closed in the evening and during the night effected his purpose, escaping when the building was opened in the morning. Although a portion of the plunder was found in a field near Melaten, the shrine nevertheless lost about 100 precious stones; however, notwithstanding all these misadventures, it still



Foot end of the Shrine of the Magi.

possesses 1540 jewels, gems and cameos. The carved stones belong, for the most part, to classic antiquity and throughout may be regarded as masterpieces of the lapidary's art. Formerly, the shrine stood in the chapel of the Virgin; later on, up to 1864, in the chapel of the Magi. It is to be hoped that the present generation will see this splendid relic of mediæval art thoroughly and correctly restored and placed in a more fitting site than it now occupies.

II.

Shrine of St. Engelbert, of wrought silver; XVII century. Length 3 ft. 11¼ in., Height 2 ft. 7½ in., Breadth 16½ in. This reliquary was made in Cologne 1633 by Conrad Duisberg. It is of solid silver, for the most part gilt. Weight 167 lbs. It may be looked upon as a happy piece of good fortune that this shrine, probably the last of such a size that was made in Cologne, has remained uninjured. It consists of two principal parts, viz, the body and the cover, which serves as a bed on which the

chased and gilt figure of the saint reposes. The head end is enriched with the figures of our Saviour, St. Peter and his scholar St. Maternus, who was the first bishop of Cologne. Each of the sides bears five figures of celebrated bishops of Cologne in chronological order, *i. e.* SS. Severin, Evergislus, Cunibert, Agilolphus, Hildegger, Hildebold, Bruno, Gero, Heribert and Anno; moreover the broad spaces between these figures are filled in with repoussée representations of scenes out of the life St. Engelbert. (See page 81.)

The foot end represents the chief patrons of the cathedral — the Magi — in the act of bringing presents to the Saviour. At the corners



The shrine of St. Engelbert.

are wrought figures of the four evangelists. The moulding, running round the four sides of the cover, is enriched with eight bas-reliefs of miraculous cures which have taken place, at different times, at the tomb of the saint.

III.

Relief of gilt bronze, representing the adoration of the Magi. $3\frac{1}{4}$ ft. high, 1 ft. broad. Presented by Prince James of Groy, provost of the Cassius foundation at Bonn prebendary of the cathedral and archbishop of Cambray died 1506); The magnificent Statuary was completed in 1516 and is probably Burgunder work.

IV.

1. Large crucifix with an ivory figure of Christ. Presented by the † suffragan bishop Herm. Jos. Schmitz.

2. Altar cruzifix of silver gilt, richly studded with jewels. The foot has at the four corners the four evangelists; in front is the entombment of Christ in wrought silver. XVIII cent.

3. Reliquary with a particle of the h. Cross. The centre of the reliquary is a Byzantine, gold-inlaid double cross of the XI century, and two little doors, with embossed reliefs of Mary and John the Evangelist on the outside, and Constantine and Helena on the inside. In the middle of the XIII century, in Cologne, these parts were joined on to a gilt copper folding altar with a foot, and richly adorned with ornamentation, figures, and enamel-varnish. The reliquary came from the church Maria ad Gradus to the Cathedral. Height: 1 ft. 3 in.

4. Monstrance, silver gilt, weighing about 11 lbs. richly set with jewels. Presented by Pope Pius IX, on the occasion of the 6th centenary of the cathedral, 1848.

5. Grand monstrance, in silver gilt; XIV century. Height $33\frac{1}{2}$ in. Breadth of foot $11\frac{3}{4}$ in. Breadth of top $3\frac{3}{4}$ in. Amongst the not very numerous similar works of the goldsmith, it would be difficult to match this. Grave and measured in its composition, full of harmony in its proportions of size and detail, this monstrance exhibits a well considered plan, delicately organised development and perfect execution. It is supposed to be the work of Cologne goldsmiths and was presented to the cathedral by Mrs. Schaafhausen-de Maës, who picked it up in the shop of a dealer in virtuos in Cologne.

6. A standing figure of a deacon in copper by G. Hermeling. Cast and gilt holding in the hands an old box which contains a relic of the saintly, king Melchior. Height: 1 ft. $2\frac{1}{2}$ in.

7. Romanesque crucifix of gilt copper; XII century. Length $19\frac{1}{2}$ in. Breadth $16\frac{1}{4}$ in.; richly enamelled and ornamented with flagree. The special ornament of this altar-crucifix consists in the large plates of gold, bearing the figure of the Saviour in coloured enamel and the symbols of the 4 evangelists as the extremities of the arms. The plates of enamel and flagree, which decorate the foot of the crucifix, are taken from those plates of enamel which were found to be superfluous when the shrine of the Magi, on being put together, was shortened: they surround a representation of the descent of the Holy Ghost, in repoussée work, XVII cent., which with other similar scenes, formed part of the shrine of the Magi.

8. Large crucifix, with a splendid ivory figure of Christ. Presented by the late prebendary J. H. Filz.

9. Cope and chasuble, belonging to the Clementine suit (see page 92).

10. Pastoral Staff of the suffragan bishop Baron von Beyer, (died 1842); the crown is ornamented with hammered silver foliage.

11. Pastoral Staff, of bishop Mark Anthony Berdolet, who was, during the French occupation, bishop of Aix-la-Chapelle.

12. Pastoral Staff, of the archbishop and elector Maximilian Henry. XVII century.

13. Pastoral Staff of the Cardinal and Archbishop Philippus Krementz.

14. Archiepiscopal Staff, in silver gilt, with a good deal of transparent enamel: the summit, in the centre of which is a representation of the Virgin with the infant Jesus and a kneeling bishop, is supported by an angel, and surmounts a very elegant tabernacle top. XIV century. This staff belongs to the best Gothic period, and, besides its pure architectural form, displays an inconceivable amount of beautiful and artistic enamel. As regards its æsthetic value, in regard to form and conception, there can be only one opinion. The whole is so full of harmony and pleasing effect and the details are so perfect, that even an unpractised eye at once recognises in it a master-piece of mediæval goldsmith's work.

15. Upper portion of St. Peter's staff. Entire length $12\frac{1}{4}$ in. the ivory knob at the top $\frac{1}{2}$ inch. This relic is not remarkable for its artistic or intrinsic value, but for a tradition attached to it. The legend runs, that this ivory knob was attached to the staff of St. Peter, who is reputed to have handed it to St. Valerius. By the miraculous power inherent in this staff, St. Maternus, the first bishop of Cologne, is said to have been raised to life, 40 days after death.

16. Archiepiscopal processional cross; the staff is of the XII cent., the cross itself of the XIV. The cross is ornamented with splendid enamel, consisting of 5 beautiful quarterings; four of which, placed at the extremities of the arms of the cross, contain the emblems of the evangelists, whilst the fifth, in the centre represents our Saviour hanging on the cross with His mother and St. John standing on each side. The ring which breaks the line of the staff contains some very artistic figures of plants and animals in niello. An inlaid inscription gives the history of the staff, which was not made to carry this cross, but the knob of the precentor's baton (see No. 18). It is dated 1178.

17. Pastoral Staff, of the suffragan bishop Herm. Jos. Schmitz † 1899.

18. Precentor's baton, ornamented with a splendid knob, representing the adoration of the Magi. XII. and XIV. century.

19. Archiepiscopal processional cross in silver with enamel, made in 1891 by Gabriel Hermeling.

20. Pastoral Staff, of the Cardinal and Archbishop John of Geissel, richly enamelled.

21. Ceremonial sword, in silver gilt; XV century. This sword, which used to be carried, together with other insignia, before the archbishops and electors of Cologne as a symbol of their power over life and death, is, irrespective of its artistic workmanship, in so far worthy of notice as being the only relic which reminds us of the temporal power of the

archbishops of Cologne; which power disappeared with the fall of the Germanic Empire.

22. **The War-banner of Byssus**, $14\frac{1}{2}$ inch. sq., which was taken from the shrine of the Magi in 1864, came with the sacred Relics from Milan. It is a banner of exceedingly remarkable and rare Embroidery of the X century, made of gold and coloured silk thread. It represents, in the middle, the Saviour of the world with the combatting archangels Michael and Gabriel on each side, the sun and moon, then SS. Larius and Raso, and Ragenardus Comes praying in a prostrate position at His feet, with the following inscription: "Gerberga me fecit". The circular inscription, Benedictus, etc, (vers. 1 of the 143 Psalm) speaks for its original destination as a war-banner.

23. **Chasuble** in red with goldworked velvet and an embroidered cross. 1602.

24. **Pontifical chalice** of the † Cardinal Archbishop Paulus Melchers an imitation of the original in the Cathedral of Osnabruck.

25. **Silver hammer and trowel**, used by King Frederick William IV on 4th September 1842, when laying the first stone for the continuation of the building operations.

V.

1. **Two Angels carrying lights**, of wrought silver, XV cent. The inscriptions: "Ecce panis Angelorum" &c and "O memoriale mortis Domini" &c as well as the reverential posture of the figures, shew that they were intended to stand by the side of the Blessed Sacrament when exposed for adoration. Although belonging to the late Gothic period, the drapery, wings and hair are wonderfully well executed.

2. **Reliquary-Crucifix**, in silver gilt, with double arms; XV century, Height 14 in. Breadth of the lower cross beam $5\frac{1}{2}$ in. The quarterings, in which the cross beams terminate, contain the symbols of the four evangelists. To the head piece is attached a figure of the Queen of heaven, whilst between the lower cross arms the crucified figure of our Saviour is placed.

3. **Reliquary with the relics of St. Hubert**; XV cent. The foot of this is in the form of a Greek cross, above is a stand, composed of abutting pillars in a hexagon, out of which rises the hexagonal shaft broken by a round ring with delicate filagree-work. The square case resting on the shaft has a top ornamented with engraved scenes from the life of St. Hubert under which are the relics. A medallion suspended by a silver chain is similarly engraved.

4. The head of St. Florentina a female martyr belonging to the band of St. Ursula. The velvet frame is embellished with pearls and jewels.

5. A monstrance in wrought gold: XVII century. Height $19\frac{1}{2}$ in. Breadth $8\frac{1}{4}$ in. Diameter of the foot 10 in. Weight $11\frac{1}{4}$ lb. Although its form is in the Rococco style, this vessel is, in its way, a unique specimen of which the cathedral may be proud. It was a present from archbishop Maximilian Henry, a scion of the royal house of Bavaria, and in respect to the value of the material of which it is constructed and the gems with which it is studded, nothing equal to it can be found in all Europe. Count Fürstenberg, who was at the time dean of the chapter, added, to this magnificent present, the diadem supported on four pillars, which likewise glistens with gold and jewels and is a worthy appanage to the gift of the prelate.

This monstrance is only used on high festivals. On account of its incredible value, the magistrate of the place, when the city was independent, had to deposit a security for its safety whilst being carried in procession on the festival of Corpus Christi.

6. Instrumentum pacis, in pure gold: XVI century. Height $5\frac{9}{10}$ in. Breadth $3\frac{1}{16}$ in. Thickness $\frac{3}{8}$ in. Weight 1 lb. 2 oz. Amongst all the similiar works of the height of the Renaissance period, which are preserved in German cathedrals, this one probably occupies the place of first importance. In external form it resembles the altar tabernacles of that period; the centre is filled with a splendid picture in enamel, after Dürer's style, representing the crucifixion. The front is ornamented with 10 pearls of great size and beauty (each being on an average worth £ 45). Besides containing 5 rubies in antique settings, the front surface is studded with a number of diamonds. A particularly splendid sapphire, worth at least £ 150, is set on the socle of the osculum. The reverse is also splendidly wrought and contains, besides an elegant handle of entwined foliage, held by two genii, the many coloured coat of arms of the donor, Cardinal Albrecht of Brandenburg, Archbishop of Mayence.

7. A golden group of flowers, with splendid enamel work and decorated with many jewels, belonging to the silver Madonna, presented by Archbishop Gero, was presented by Archbishop Maximilian Henry 1658.

8 Collar of the most precious turquoises, amethiysts and sapphires which belonged to the 80 lbs silver Madonna statue, that archbishop Gero † 976 presented to the cathedral. Unfortunately this statue has, as so many other treasures, disappeared.

9. Monstrance, in silver gilt. Weight $6\frac{1}{2}$ lbs ; made in Augsburg. It is set with a number of jewels, more especially rubies. The lunula is formed entirely of diamonds; on it hangs a crucifix thickly studded with diamonds, a present from the baroness of Fürstenberg;

10. Monstrance in Romanesque-style in the form of a cross, decorated with pearls, jewels and filagree work; a present from Pope Leo XIII out of his jubilee offerings, 1888.

11. Mitre of Cardinal of Geissel with the representation of the adoration of the Magi embroidered in silk on a gold back ground.

12. Mitre, richly embroidered in gold and studded with jewels. Presented by Pope Pius IX to Cardinal Johann von Geissel.

13. Mitres belonging to Clementine, and richly gold-embroidered mitre of the suffragan bishop, Baron von Beyer.

14. Bust of St. Gregory of Spoleto, in wrought silver; XV century Height $17\frac{3}{8}$ in. Breadth 15 in. Weight of silver 16 lbs. The bust contains the head of priest Gregory, who, during the persecution under Diocletian and Maximian, in the year 303, was condemned to suffer martyrdom at Spoleto. This relic as well as the other remains of the martyr, which repose now in the shrine of the Magi, came, at the instigation of the emperor Otto the Great, into the possession of archbishop Bruno, brother of the Emperor (953—965).

Besides this reliquary bust, the treasury formerly possessed three other similar ones, {with which, on festival occasions, the high-altar used to be decorated.

15. Reliquary, Gothic; end of XV century containing two links of the chain of St. Peter; brought to Cologne by St. Bruno.

16. Bust of St. Sebastian, in wrought silver. This reliquary contains part of the skull of St. Sebastian. It was made by Franz Wüsten to order of the brotherhood of St. Sebastian.

17. Archiepiscopal cross and brilliant ring, formerly belonging to the treasure of the abbey of Corvey, were designed to the use of the incumbent of the cathedral in the year 1826, by King Frederick William III. Both these jewels, which are studded with diamonds and emeralds, are valued at about £ 2,400, and are worn by the archbishop when officiating in his pontifical capacity.

18. Pectoral cross of the † suffragan bishop H. Jos. Schmitz.

19. Ten ivory tablets, 6 in. high, $4\frac{1}{2}$ in. broad, containing scenes from the passion. The pious artist and priest Melchior Paulus, carved these with great skill and patience during a period extending over 30 years. (1703—1733).

20. An Epistle Book XV cent. and a Gospel Book XII cent. both written on parchment with illuminated initials, 40. The silver covers with

raised work belong to XVI cent. The cover of the epistle book represents Adam and Eve standing under the tree of knowledge (the fall of man), in a medallion; in the corners are the patriarchs Abraham, Isaac, Jacob and Moses; that of the gospel book represents the crucifixion, with the Virgin and St. John (the redemption of man) and in the corners the four evangelists with their symbols. The Gospel book is a venerable witness of a past age. Before being put into its present cover of silver, it had been in use for centuries. Whenever the newly elected King of Germany went to Aix-la-Chapelle to be crowned, he used, on his journey through Cologne, to be inducted as a canon and duly sworn in the cathedral; he assisted the archbishop of Cologne in celebrating the mass, before being crowned by that prelate in Aix-la-chapelle. On this solemn occasion the aforesaid book of the gospels was used. It also contains the form of oath which the king had to take.

21. Three codices written on parchment, with miniatures and initials, belonging to the library of the cathedral: 1. Book of the Gospels XI cent. 2. Missal XV cent. 3. Durandi Rationale, Incunable from the office of Johann Fust of Mayence 1459

VI.

Embroidered antependium 6 ft. 7½ inch. length, height: 2 ft. 9 inch. 1. half of the XVI century. Representation of the genealogical tree of Christ, above a woven border in which small trees and rosetts alternate in ornamentation. Embroidered in between these, the Annunciation, the Last Supper, the Resurrection, Pentecost and the Coronation of the Blessed Virgin.

VII.

The new Magi banner, which was completed in 1897 for the Cathedral. It is a Cross-banner that is used in solemn processions. It was executed in the finest embroidery by Miss Minna Peters in Neuss, after the coloured design furnished in Utrecht by the Sculptor W. Mengelberg. Under a Gothic baldachin is enthroned the B. Virgin with the Infant Jesus; before her kneel two aged wise men, Melchior and Balthasar, while the younger Kaspar stands by the side of St. Joseph in the background. Under finds the biblical representation its conclusion in four choiring angels an oak-leafy side border, interrupted by medaillons, and under a fringed lace concludes the banner cloth. The upper edge bears the inscription: „Reges Tharsis et Insulae munera offerent! (The Kings of Tharsis and the Islands bring gifts.) The back side bears three crowns on whitish pattern broca-

destuff, and the inscription: "Tria sunt munera, quae obtulerunt Magi Domino: aurum, thus et myrrhum". (Threefold are the gifts which they bring: Gold, frankincense and myrrh.)

The, in composition and technic, masterly achieved banner, measures, without the fringe. Height 6 ft. 10 inch. Breadth 3 ft. 10¹/₂ inch.

The new St. Peter's banner, also after the design of the Sculptor W. Mengelberg, and executed with the hand by Miss Minna Peters, in the most various technicalities, the same superior artistic manner, and as large as the Magi banner, shows the giving of the keys to St. Peter crowned by a double sided baldachin. Finials and small figures as well as starry vaults adorn the elegant design. A thistleleaf lace forms the transition to busts of saintly archbishops and an oak-and vineleaf lace border surrounds the sides. The backside is ornamented with crowns, keys, escutcheons and inscriptions.

VI. The Pavement.

Ever since the completion of the building, the pavement has formed the subject of public and private consideration and negotiation amongst the authorities concerned. The question was how to decorate, appropriately, the largest superficial area which has been dealt with in modern times. Hence no little surprise was occasioned by the announcement that it was intended to lay an almost perfectly plain pavement with a geometric pattern. In the course of the negotiations between the state and the chapter, it was agreed, in the year 1883, that the nave and the arms of the transept should have a plain pavement, with dividing lines of granite; whilst the square formed by the intersection of nave and transept, the choir, the passage round the choir and the apsidal chapels, should have pavements richly decorated with figures. The chapter having accepted the responsibility for carrying this idea into effect, the Director of the Germanic Museum at Nürnberg. Dr. A. Essenwein was entrusted with the preparation of designs, according to a contract dated 4th February 1885. The plans, which were sent in on 1st. July 1885, were, after undergoing some modifications, accepted by the authorities and, during the same year, the paving of the nave and the arms of the transept was commenced.

At first the idea was to employ in the centre square of the transept, the choir, the passage round the choir, and the chapels, not only mosaics but also painted tiles with sunken and raised ornamentation, different kinds of marble with richly decorated intarsia (inlaid work) together with the other varied technical devices used in the middle ages for decorating pavements; it was however eventually determined to execute all the ornamental and figured portions in mosaic cubes of coloured stone, with marble lines and borders.

According to the designs ultimately agreed upon, the pavement assumes the following plan.

1. In the nave and arms of the transept, the pavement consists of slabs of Obernkirchen sandstone, laid at right angles to the direction of the nave and bordered — in the vicinity of the pillars, as well as in the direction of the line of columns — with lines of rubbed but unpolished, reddish Swedish granite, and green syenite.

2. In the centre square of the transept, in front of the parochial altar, is laid a large star — symbolising the star of the Magi, — having a rich geometric pattern. In it appears the procession of the seasons shewn by the sun, the phases of the moon, the signs of the Zodiac, the four quarters of the heavens and the four chief winds; also in the four corners of the square are displayed the four elements.

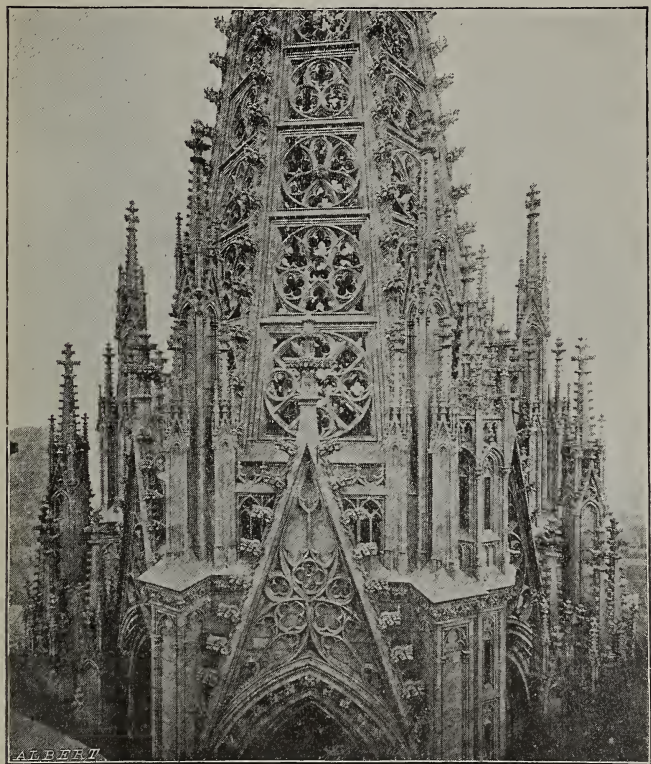
3. In the choir, in front of the choir chairs, are two rows of medallions — between which lie the tombstones of the archbishops — containing mosaic pictures of the earth and the sea, and the occupations and actions of mankind — such as agriculture, trade, commerce, science, art, navigation and sport. In the second row are shewn, day and night, and the seven ages of man from the cradle to senility. Thence, to the steps of the high-altar, the space is occupied with a representation of the One Catholic Church, containing personifications of the different quarters of the globe, nationalities and countries, the chief rivers and various towns.

Issuing forth from the high-altar and forming a frame for all the mosaic representations, we see the river of life, full of fish, symbolising the stream of grace ever flowing from the Church.

4. The pavement of the passage round the choir is intended to represent the history of the archdiocese of Cologne; the succession of archbishops and electors being shewn by means of coats of arms with the addition of the names and periods of government; whilst the names of the

bishops and ecclesiastical dignitaries, who lie buried in the choir and in the passage itself are given on scrolls.

5. The pavements of the seven apsidal chapels consist of richly decorated marble mosaics.

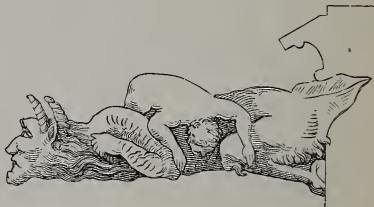


Top of the tower octagon and the lower part of the Spires.

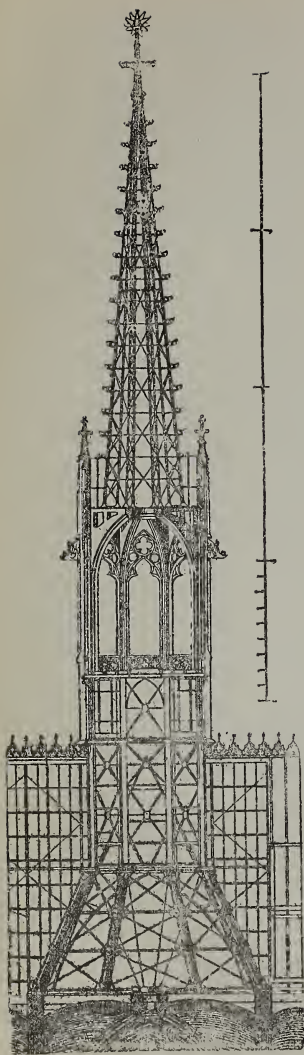


Ascent of the Cathedral.

The visitor, who is desirous of obtaining something like a correct impression of the vastness of the building, will not fail to make the ascent; for it is absolutely necessary to have made the tour of the galleries before being able to grasp the immensity of the proportions of the structure, or the wonderful harmony and congruity of the different parts amongst themselves. Every one therefore, whether professional man or mere visitor, is strongly recommended to ascend to the outside galleries and the towers. By means of



an easy, well lighted, winding staircase, situated in the east corner pier of the south door, after mounting 101 steps, we arrive at the gallery over the doorway, 55 yds long, $2\frac{1}{3}$ ft. broad, and after mounting 36 more steps we reach the 3 ft. broad gallery, protected by an elegant, reticulated parapet, running round the whole building. From this point we gaze into the forest of pinnacles and of boldly arched buttresses. We have also here an opportunity of admiring the imaginative power expressed in the forms of monsters and mythical creatures composing the gargoyles, in the delicate and varied foliage running round the pinnacles and gables, in the flowers decorating the string-courses and the colossal figures embel-



Construction of the roof and
the iron centre tower.

lishing the finials of the buttresses. It is "architectural music," rising heavenwards from these life-like masses of stone. A stroll amongst this forest of pillars conveys to our mind the hidden meaning of those popular legends, which ascribe the design of the building to supernatural powers.

The outside gallery corresponds with one inside, from which the interior of the cathedral may be seen.

Mounting 98 more steps, of the same winding staircase, we arrive at the upper gallery running round the building at the eaves of the roof; 1600 ft. long. Here we gain some idea of the enormous size of several details, which from below look so delicate, by looking at the length of the gilt ridge surmounting the roof and the size of the cross which is placed at the extreme end of the choir.

The ornamental ridge of the roof is 4 ft. 7 in. high; the cross on the further apex of the choir is 27 ft. 6 in. high and weighs nearly 14 cwt.; the portion from the roof to the ball is 6 ft. 9½ in.; the ball is 4 ft. broad and 2 ft. high; each of the four larger lilies in which the ball terminates is 2 ft. long and 1 ft. 9 in. broad; the four smaller lilies at the intersection of the cross beam are 1 ft. long; the cross beam is 9 ft. long; the upright of the cross is formed of four round poles the side of which is 6½ in. and the front 5 inches.

This cross is probably the same as was erected on the completion of the choir in 1322, or shortly afterwards. It was regilt in the years 1547 1588, 1824, 1882.

We now arrive at the iron centre tower surmounting the intersection of nave and transept and rising 158 ft. above the ridge of the roof. According to the plans furnished by Sulpiz Boisserée, it was designed in stone. The first design made by Zwirner was also more pleasing in shape, as it developed from a square to an octagonal form; whereas the present structure rises at once, as an octagon, out of the roof. A dread, lest the 4 piers of the transept should not be sufficiently strong to carry the enormous weight of a stone tower, led to the adoption of a lighter construction of iron. 94 steps in 4 sets lead to the open gallery of this centre tower, whence an incomparable view is obtained. We have the entire building at our feet, rising out of the massive form of the Latin cross, gradually fining away to the most elaborate and delicate details and finishing off with the everblessed symbol of the cross.



Top of the Spire
and Finial.

Coming back on the roof and thence proceeding by the gallery to the western towers, we again ascend, by means of a winding staircase in one of the corner piers, to the finishing string-course of the octagon at the foot of the stone spire. Here our ascent must cease, for although a ladder of copper does lead over the spire and through the foliage of the finial, right up to the knob at the top, visitors are not allowed to mount it, as it is only intended to enable the officials from time to time to examine this portion of the building. Where we now stand however, at the point where the spires commence, we obtain another magnificent view of the glorious building with its forest of flying

buttresses, pinnacles and gabled canopies; besides which the landscape opened before us is worthy of notice.

The view over the town and country, over the rivers and fields, the sea of houses belonging to the city of Cologne mingled with church spires and towers, the far stretching suburbs with gardens and places of amusement, meets our gaze; a fertile plain dotted with villages and hamlets lies, like a map in relief, spread out before us, through which the mighty Rhine flows like a streak of silver, hemmed in by the hills beyond, and the seven mountains, which form the background to the whole panorama, loom spectre-like and misty on the horizon.

The line of fortifications which surrounds the town with the outlying forts stretched out like the feelers of some huge insect, remind us that Cologne not only has a history, which proves her to have been the centre of the Rhenish trade and industries; but that she now is — together with Strasburg, Metz, Mayence, Coblenz and Wesel — one of those magnificent frontier defences which bar the way of any arrogant enemy, who may be tempted to attack the Empire.

Details respecting the construction of the octagon, spires and finials will be found at page 39.

Either on ascending or coming down is to be seen the large halls on the same floor of the tower story of which the second story contains the Cathedral **Library** in the north Tower since 1894; the third stage of the south Tower contains the **Bellframe** and **Bells** already since 1876.

The immense stary vault of this large hall in rich profiled relief in carved stone and delicately finished cappings in cut sand stone, covers diagonally in one direction a width of 48 feet and a surface of 460 sq. feet. The entire Height of the bell fry hall is 72 ft. The iron bell frame with the weight of all the bells is supported by a central pillar.

The Library.

The number of manuscripts here is very considerable, and amongst them are many valuable historical records, as well as several old writings by the ancient fathers of the church. Many of these manuscripts were bequeathed to the

cathedral by Charlemagne and are of great value. The *Codex canonum primitive ecclesiæ ex versione Dionysii exigui*. fol. contains the following remark: "ex bibliotheca Caroli magni venit ad ecclesiam metropolitanam Coloniensium;" archbishop Hildebold († 819) has signed this.

The library was removed 1794, to the abbey of Weddinghausen, in order to save it from the French who were advancing and in 1812 it was sent to Darmstadt, where it was stored in the Museum of the Grand Duke and was retained there in spite of several applications for its restoration. When however, after the war of 1866, the treaty of peace was concluded, the library was placed at the disposition of the Prussian government for the cathedral and, in 1868, was eventually brought back to Cologne.

The catalogue edited by Messrs. Ph. Jaffé and Will. Wattenbach contains 218 codices, dating from 7th to the 16 century, written for the most part on parchment.

Several of these works are beautifully illustrated with initials and miniatures and we append a list in strictly chronological order of some of the most important of them, all of which are on parchment.

Collectio canonum, large fol.: on page 1 richly intertwined Hibernian initials and borders in which the most intricate combinations of animal figures and scrolls appear. Several small initial letters on the following pages. 7th cent. Pressed leather binding, beginning 16th cent. Catalogue No CCXIII.

Lectionarium, small fol.: the whole of page 3 is occupied with miniatures, in one of which, below the archbishop Evergerus is seen lying on the ground having in his hand a golden maniple, which he is holding out towards the apostle, who is represented in a sitting posture on the opposite page. The pictures and initials are surrounded by borders. 10th cent. Catalogue No CXLIII.

Evangeliarium, small 4^o with a golden initial J, on page 1, in which are two, perfectly similar, naked figures, opposing their feet to each other. 10th cent. Catalogue No CXLIV.

Evangelia quatuor, large fol.: six several pages occupied with painted pictures of St. Jerome, the Virgin and the four Evangelists, all of which are seen framed in with patterned borders. 10th cent. Catalogue No XIV.

Liber pontificalis, small fol.: on page 5, the Virgin and child; further on, the Annunciation. with peculiar, wildly flowing and fluttering drapery. End of 10th cent. Catalogue No CXLI.

Evangelia quatuor, large fol.: with a number of beautiful initials on a purple ground and with very fine miniature paintings on 6 different

pages; the most remarkable is on page 16, which represents Canonicius Hillinus handing this volume to St. Peter. Over all, the ground plan of the ancient cathedral. The leather binding, dating from the 15th cent., has on the front side an old cast figure of a stag. 11th cent. Catalogue No XII.

Quatuor Evangeliorum codex, beautifully written and with miniature figures of the evangelists and various scenes from the New Testament on 12 different pages. Ancient wooden binding; but completely denuded of its original ornamentation. 11th cent. Catalogue No CCXVIII.

Hieronymi epistolae et opuscula, large fol.: with a very elaborate miniature on page 1 representing Christ and below archbishop Frederick I (1099—1131) surrounded by various prophets and apostles; in the four corners, the cardinal virtues. All the figures have scrolls with mottoes. 12th cent. Catalogue No LIX.

Ordo missarum per annum, 4^o. On page 16 a wonderfully beautiful and dignified picture of Christ in the clouds with a vesica piscis and with the symbols of the Evangelists in the corners. On the opposite page richly ornamented initials. 12th cent. Catalogue No CCVII.

Breviarium Franconicum, large fol.: with a miniature of the Last Supper on page 82; the angel at the grave behind the Romanesque architecture and the holy women, on page 88. The opposite page, which has been left unfinished, represents a prophet shut up in a tower. All the figures are treated in a peculiar manner with parallel drapery. 12th cent. Catalogue No CCXV.

Canon seu ordo missae, large fol.: On page 51 we see under 3 richly gilt baldachinos, the crucified Saviour, between His mother and St. John; the drapery is elegant and the execution most careful; in the corners, the symbols of the four Evangelists; on the opposite page, very small, is the representation of a priest celebrating the mass, with the host upraised; below, a kneeling angel with a cross, to whom a dove is flying. Commencement of 14th cent. Catalogue No CXLIX.

Canon Missae, small fol.: on page 10, picture of the crucified Saviour with His mother and St. John. 15th cent. Catalogue No CLI.

Missale Dioecesis Coloniensis, large fol.: printed in Paris 1520 by Vuolffgango hopylio, sold in Cologne, in crowquill, with richly ornamented woodcut title-page in colours: and several, mostly uncoloured, initials. Catalogue No CCXVII.

Peal of Bells.

The five bells compose the gamut D. G. A. H. C. and consist of the following, the Emperor bell (Kaiserglocke) Gloriosa, D, cast 1875, weighs 27 tons — Pretiosa, G, cast 1448, weighs 11½ tons — Speciosa, A, cast 1449, weighs 6¼ tons — bell of the Magi, H, recast 1880, weighs 3¾ tons — St. Ursula's bell, C, cast 1862. weighs 2½ tons.

The Emperor bell (Gloriosa) is larger and heavier than any other bell in Europe. It was successfully cast by Andreas Hamm in Frankenthal, in the year 1875 after three abortive attempts and cost £ 1050. It was intended it should have the tone of C and according to the report of the testing committee it has the tone of C sharp; but the late Professor Koenen, the director of the cathedral choir, called it D.

The dimensions and approximate weight of the Emperor bell, are as follows: perpendicular height $14\frac{1}{2}$ ft. (from base ring to crown 9 ft.); the diameter at bottom $11\frac{1}{2}$ ft. (inside the bow 12 ft.): the circumference $35\frac{1}{2}$ ft. The bell is suspended by means of a screw to which the hammer is also attached. This screw weighs $\frac{1}{2}$ ton; the hammer, or tongue, is 10 ft. 10 in. long and weighs 16 cwt. The metal is $10\frac{5}{8}$ in. thick at the mouth and 4 in. thick above. The casting required the metal of 22 large cannons, captured from the French in the Franco-Prussian war, together with about 5 more tons of tin; the entire bell weighs rather more than 27 tons, so that it is heavier than the bell of Toulouse weighing $25\frac{1}{2}$ tons. The bell of St. Stephen's tower at Vienna, cast in 1711 from Turkish cannons, weighs $18\frac{4}{5}$ tons. Big Ben at Westminster weighs 14 tons, that at Erfurt, 1497, 14 tons, that at Notre Dame, Paris weighs $12\frac{3}{4}$ tons, Breslau, 1508, weighs 11 tons, York, 1845, weighs $10\frac{3}{4}$ tons, St. Peter's 18 tons, Oxford, 1680, weighs $7\frac{1}{2}$ tons, St. Pauls, 1709, weighs $5\frac{1}{4}$ tons.

The six arms which form the crown of the Emperor bell are enriched with angels' heads and where they are connected with the bell itself they take the shape of lions' claws. Immediately below the crown, the following inscription, in three lines, appears:

"Guilelmus, augustissimus imperator Germanorum, rex Borussorum pie memor coelestis auxilii accepti in gerendo felicissime conficiendoque nuperrimo bello Gallico, instaurato imperio Germanico bellica tormenta captiva aeris quinquaginta millia pondo jussit conflari in campanam suspendendam in hac admirandae structurae aede exaedificationi tandem proxima

Cui victoriosissimi principis pietissimae voluntati obsecuta societas perficiendo huic templo metropolitano constituta F. C. Pio P. IX. Pontifice Romano Paulo Melchers Archiep. Coloniensi a. D. MDCCCLXXIV."

(William, the august Emperor of Germany and King of Prussia, in pious memory of divine help received in carrying on and most happily terminating the latest war with France, on the German empire being restored, commanded the captured cannons, weighing 50,000 lbs. to be cast into a bell, which should be hung in this wonderful building, at last near its completion as a House of God.

Agreeably to this most pious desire of the victorious prince, the society founded for the completion of this temple had the bell made. Pius IX being the Roman Pope, Paul Melchers being the archbishop of Cologne. A. D. 1874).

Over the figure of St. Peter runs the following inscription:

"Voce mea coeli populo dum nuntio sortes
Sursum corda volant aemula voce sua.
Patronus qui voce mea templi atria pandis,
Janitor et coeli limina pande simul."

(When as messenger my voice the people calls,
Their souls ascend, their voices emulous do rise.
Oh patron, who at my appeal dost ope' this temple's halls,
Fling wide, celestial janitor, the threshold of the skies.)

On the side opposite to that hearing the figure of the "Prince of Apostles" is the German escutcheon, with the appropriate verse:

Die Kaiserglocke heiss ich	I'm called the Emp'r'or bell.
Des Kaiser's Ehre preis ich	The Emp'r'or's praise I tell.
Auf heil'ger Warte steh' ich	On holy guard I stand
Dem Deutschen Reich erfleh' ich	And for German land,
Dass Fried und Wehr	Beseech that God may please
Ihm Gott bescheer!	To grant it peace and ease!

In the first inscription the archiepiscopal arms may also be traced, and the mottoes are surrounded with garlands of gothic arabesque, which have come out well in the casting. The form of the bell is rendered also less naked by projecting parallel rings of metal cast on to it.

The design for the Emperor bell was prepared by the cathedral architect Voigtel. The models for the castings of St. Peter, the imperial eagle and the other ornaments were made by Professor Fuchs.

The services of 28 men are required for ringing the Emperor bell.

The Pretiosa has the tone of G and was cast 1448. It measures 7 ft. 10½ inches in diameter, is 6 ft. 2 inches high and bears on its surface a representation of the Virgin and child, the Magi and St. Peter. It bears the following two column inscription, all the letters being in Gothic capitals.

Insignis. Status. Ecclesie. Providusq'. Senatus.
 Concilii. Sante. Pariles. Votis. Civitatis.
 Huius. Cum. Reliquis. Gemini. Sexus. Deo Notis.
 Denuo. Confiari. Dant Me. Simul. Et. Renovari.
 Summe. Cristifere. Petri. Regum Sub. Honore.
 Cantum. Reddo. Choris. Vetitum. Pro Singulis. Horis.
 Terq'. Reformata. Quarto. Preciosa. Vocata.
 Mille. Quadringentis. Quadragenis. Octa. Donatis.
 Dum. Sono. Tristatur Demon. xq̄s. Veneratur.
 Broderman. Heinrich. Cloit. Christian. Hant. Gemachet. Mich. **

translated as follows:

The reverend clergy and the senate also.
 In accordance with the wishes of the council of this holy town,
 And others of every class, known to God alone
 Caused me to be recast and to be at the same time renewed,
 To the honour of Thee the bearer of Christ and King Peter.
 I return to the choir the promised song for each hour
 Three times reformed, at the fourth pronounced Preciosa
 One thousand four hundred and forty eight being the tale.
 When I sound the demon is grieved and Christ is honoured.
 Broderman Henry and Cloit Christian made me. **

The services of 12 men are required to ring this bell.

The Speciosa has the tone of A and was cast 1449. It measures 6 ft. 7 inches in diameter, is 5 ft. 3 in. high and has also a representation of the Virgin on its surface. It bears the following inscription in Gothic capitals.

Sum. Grandis. Sonorose. Soror. Testis. Michi. Factor. **
 Cuius. Heros. Fani. Decor. Et. Resonancia. Toni. **
 Movit. Quod. Fieri. Dant. Me. Sub. Honore. Patroni. **
 Ut. Sociem. Sociam. Reddendo. Tonis. Melodiam. **
 Pello. Nimbosa. Vocor. Idcirco. Speciosa. **;
 Annis, Germane. Semel. J. Junctum. Michi Plane. **'

Johannes. De. Vechel.

translated as follows:

I am the sister of the great and sonorous one (so testifies the maker)
Whose beauty and fulness of tone dominating the church
Moved them to make me to the honour of the patron.
That associated with my companion I might give forth a melodious tone.
Because I drive away stormy clouds, I am called Speciosa;
If you add one Year to my sister's, it will give my age.

Johannes de Vechel.

The services of 6 men are required to ring this bell.

The bell of the Magi has the tone H and was cast in 1693 out of the old metal of a bell dating from 1418; in 1862 and 1890, it was recast, and measures 4 ft. 2 in. in diameter, being 4 ft. 7½ in. high. Between the two columns of inscription, it bears the figure of the Virgin with a half figure of the holy child. The inscription is in Roman capitals,

Ave Maria gratia plena, Dominus tecum' benedicta tu in mulieribus et benedictus fructus ventris tui Jesus. Cuius incunabula Caspar Melchior Balthasar stella duce venerati sunt, Petrus filium Dei vivi professus est. Fusa A. MCCCCVIII, disrupta pro curante Henrico Mering Pbro. Canonico magistro fabricae per Ioannem Bourlet refusa A. MDCLXXXIII. Below, on one side, under the coat of arms of archbishop Joseph Clemens, stands: Ioseph Clemens Archiep. Col. S. R. I. Pr. El. Vtr. Bav. Dux metallum supplavit.

translated as follows:

"Hail Mary, full of grace, the Lord is with thee, blessed art thou among women and blessed in the fruit of thy womb, Jesus. Whose cradle, Caspar, Melchior and Balthassar, led by the star, adored and whom Peter confessed as the Son of the living God. Cast in the year 1408, after being cracked, by the care of priest canon and master of the cathedral Heinrich Mering, recast by Johann Bourlet in the year 1693. Joseph Clemens archbishop of Cologne, Prince Elector of the holy Roman empire and Duke of Bavaria supplemented the metal."

On the side opposite to that occupied by the figure of the Blessed Virgin, stands St. Peter holding up the coat of arms belonging to the cathedral chapter. After this bell had been used for nearly three hundred years (1408—1693), it again acquired an age of nearly two hundred years after the first recasting. In 1862, it again cracked and was cast a second time by J. Beduwe. This is alluded to in the inscription placed under the figure of St. Peter, which runs: Disrupta denuo et sumptibus fabricae Ecclesiae metropolitanae per Josephum Beduwe Aquisgrani refusa An. MDCCCLXII. (Again cracked and recast at the expense of the metropolitan church factory by Joseph Beduwe of Aix la chapelle, in the year of 1862). Unfortunately this second recast did not last so long; on the eve of the festival of Corpus Christi in 1890, the bell was found to be cracked for the third time and it was recast by the bellfounder J. G. Grosse of Dresden. This fact is alluded to in the chronogram, which had been added to the above inscription namely: prae CLarIs regIbVs sVM DICata tVrrIbVs perfeCtIs renoVata. (To the illustrious kings I am dedicated. When the towers were finished I was renovated) and in the sentence added to the inscription of 1862, Sump-tibus fabricae Ecclesiae Metropolitanae J. G. Grosse me refudit Dresdenae

A. D. MDCCCLXXX. (At the expense of the metropolitan church factory, I was recast by J. G. Grosse of Dresden in the year 1880).

The bell is also embellished with several stars and two double crosses, as well as a double wreath of foliage above and below the inscription.

In olden times bell of the Magi was called the Bloody bell (*Campana sanguis*) or Poor Sinners Bell. A few strokes on it proclaimed that a criminal condemned to death had been taken before the sheriff in the High Court of Justice and by him delivered to the executioner.

The services of 3 men are required to ring this bell.

The bell of St. Ursula has the tone of C and was cast in the year 1862, at the same time as the bell of the Magi was recast. It weighs $2\frac{1}{2}$ tons; it is 5 ft. 3 in. in diameter and 4 ft. high. The inscription runs:

Ecclesiae metropolitanae navi perfecta ad ciendum plenioram campanarum concentum fabricae sumptibus fusa et Stae. Ursulae civitatis coloniensis patronae dedicata A. D. 1862. Jos. Beduwe aquisgranensis me fudit.

translated as follows:

"When the nave of this metropolitan church was finished, I was cast to complete a perfect harmony of the bells and dedicated in the year of our Lord 1862 to St. Ursula the patroness of the town of Cologne. Jos. Beduwe of Aix-la-chapelle cast me."

The surface also bears the cardinal's coat of arms, with the inscription: *Joannis S. R. E. cardinalis de Geissel archiepiscopus Coloniensis.*

The services of 2 men are required to ring this bell.

The cathedral bells have a majestic effect. Mrs. S. H. Hüsgen of Frankfurt, who is an expert in such matters, says of them (of course not including the Emperor Bell): "During my travels in Holland, Brabant, Switzerland, Bavaria, Austria, Hungary, Alsace and many German towns, I have frequently had occasion to test the sound of the bells in some of the most famous cathedrals and large places of worship; among all these however I am constrained to award the palm to the bells of the cathedral of Cologne. I commend this glorious peal to any one who is desirous of hearing something out of the common in this line and I feel confident he will be obliged to confess that he has never heard anything more majestic, more harmonious and more pure in sound."

The above mentioned 5 bells form the grand peal of the cathedral, but besides them, the tower contains the matins bell and the two bells belonging to the clock.

The Matins bell is 2 ft. 6 in. in diameter and 2 ft. $\frac{1}{2}$ in. high, with the following inscriptions. At the upper end "Herr Wilhelm Heinrich Gohr Thumb rentmeister," and on the lower edge "Antonius Cobelenz me fecit. Coloniae anno 1719."

The larger bell of the clock is used for striking the hours. It measures 3 ft. 4 in. in diameter and is 3 ft. high. It bears an inscription, which shews that it was used to call the attention of the worshippers to the change produced in the elements at the moment of consecration

It reads;

En. Celum. Matre. Quem. Terra. Parit, Sine. Patre.

Panis. Monsratur. Deus. Est. Caro. Viva. Levatur.

translated as follows :

He whom earth bore, of a heavenly mother without parentage paternal,
Very God, is here shewn as bread, and elevated as living food eternal.

The smaller bell of the clock, is used for striking the quarters and is 2 ft. 11½ in. in diameter by 2 ft. high. It does not bear any inscription.

In the second story of the tower is placed the clock, which was put up in 1878. It is a master piece of workmanship which does credit to the inventive powers of Mr. John Manhard clockmaker of Munich. The weight which moves the wheels is quite independent of the impetus imparted at intervals of one minute each to the pendulum. This impetus is exactly calculated to compensate for the loss of power sustained by the pendulum during the past minute: so that the pendulum, meeting with no obstruction, constantly describes the same arc. An eccentric wheel, at each revolution, raises the impulse cylinder and the pendulum swings undisturbed for a whole minute, at the end of which time the latter again receives another similar impetus and so on. All this takes place without any friction, with out the use of any lubricator being necessary, and without any jerk, which has hitherto been inseparable from the use of any other kind of escapement. The ingenious manner in which this impulse is imparted to the pendulum at intervals of one minute, and the escapement also acts each minute, is most interesting to observe and can be easily seen as the casing of the clock is supplied with panes of glass through which the movements can be viewed. The aforesaid individual supplied a similar clock for the Vatican in Rome and for the Houses of Parliament in London.

Epilogue.

Before leaving the cathedral, where we have been wandering, both within and without, during the whole of the day, let us return once more, as the light wanes, into those majestic aisles, to enjoy in pensive solitude that impression of solemn grandeur which this vast edifice makes upon the mind of man.

Art is the expression of truth and beauty. This is true of the three sister arts, painting, sculpture, and architecture, commonly called the fine arts. Of these three, architecture is the purest, the noblest, and greatest — the most capable of fulfilling the object for which genius is given to man. Painting and sculpture may be and alas! have been debased to pander to the passions of men; that is impossible in architecture. She remains queen of them all, in purity, in grace, in aspiration, and in symbol. Painting and sculp-

ture are her most precious handmaidens without whom she would be somewhat cold in her lofty greatness. They can appeal to the spiritual as well as to the emotional part of man's nature; they can raise and ennoble, and refine to the highest degree, but they are also, both, capable of a corruption that architecture is not, and therefore she stands pre-eminent in nobleness. I speak of moral corruption only. There is a debasement in architecture as in the sister arts, where truth and beauty, and their Divine origin are lost sight of, but then it is not true art at all. It is debased art, and ceases to do a good work in the world, though not teaching moral corruption to the same extent as painting and sculpture can do. Genius is a Divine gift, and where its source and object is forgotten or ignored, there its creations cease to be what we can with truth call „the fine arts.”

As illustrative of the power of teaching in architecture, let us take this grand edifice which we have been examining. It is a noble specimen of true Gothic, which is more emblematic of the Christian faith than any other order of architecture; and this special cathedral, in its serious, majestic beauty, and the soft harmony of all its parts, seems to breathe of the origin and destiny of religion itself.

The sun's last ray is shining through the painted windows of the clerestory, the rows of pillars stand out like figures in some Eastern romance. The sombre twilight is provocative of contemplation; this is the hour when one's soul feels attracted hither to worship in silence. The thud of the last hammer thrown down by the workmen is heard without, the bang of a closing door resounds among the mighty columns, and is echoed back from the choir. You are alone in a forest of stone. Stand still and listen! The silence becomes impressive. If here you cannot feel the presence of God, you have never known what it is to draw near to Him. Examine closely those pious thoughts worked out in stone. Faith conceived the design for this House of God, and a steadfast confidence, seeming to defy the very elements, undertook the erection of it. Around, behold gran-

deur linked with child-like love, hand in hand with playful innocence and sweetly pensive grace. From the summits of these petrified tree stems there buds a variegated spring of life; flowers are produced by the inherent power of those gigantic trunks, whose arched branches support the roof of this earthly temple, and where the boughs interlace, at the summit of the arches, a many coloured heavenly ray shines in to dispel the gloom. Those dumb stones speak with a never-silent voice of our Eternal Home. Those columns based in their sockets, symbolising faith striving towards the sky, are an emblem of what ought to be the chief longing of our hearts. Ever upwards, higher and higher, they are forced to bend and meet at last — no earthly thing reaches the mysterious sphere of heaven — but it is to unite in the coping stone, which is Christ.

The light which enters from without pales more and more; but the child-like feeling of security increases, the sense of God's protecting care becomes more vivid. The believer knows of no night, even when darkness surrounds him.

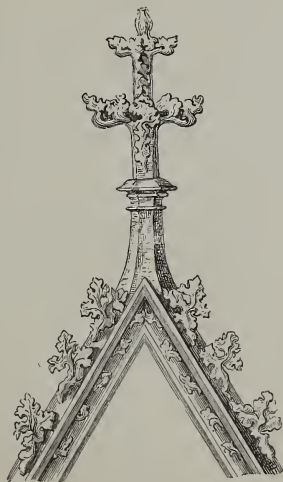
Mark well the gradations in this temple. The whole cathedral, as cruciform, typifies the Cross of Christ — His atonement. The nave, occupied by an ever-fluctuating congregation is the Church Militant; the choir or chancel — the portion allotted to priests, whose life should be an example of self-denial and whose office is continually to praise God — is the Church Triumphant. The screen, placed between nave and chancel, represents Death, the passage between the Church Militant and Triumphant. It is a screen, because "eye hath not seen &c;" it is a pierced screen, because the eye of faith penetrates it, and realises unseen things. The sanctuary occupies the smallest space of all, for One only is Holy, One only is the Lord.

Then, again, the flying buttresses typify the support which various parts of Divine truth give to each other — not founded on earth, but growing out of the fabric itself, and tending to build it up. And so on, with the taber-

nacles, and stained glass, the pinnacles, and the many exquisite parts of this cathedral, both internal and external, all full of significance, and all teaching different truths of the Christian religion.

Look up now to those lofty vaults. Human vision cannot penetrate the darkness of that immeasurable height; the senses cannot aid you further. Close your eyes, and let the ear alone attempt to catch those celestial voices, which the sacredness of the spot seems to indicate should reach you here, if indeed it be possible for them to be heard at all by mankind during their earthly pilgrimage.

Thus, oh mortal man! thus, surrounded by perfect silence, in wrapt attention thou mayest surely experience the blissful emotions of a soul which holds commune with its Maker!



Gable point with Crockes and Finial.



Legends of Cologne Cathedral.

In the introductory sketch of the history of the town of Cologne we find the site determined on which the glorious fane of the Cathedral stands. Although so majestic in its proportions and bold in execution, it is, notwithstanding its massiveness, really delicate in its details; hence we may easily comprehend how deeply the fact of its conception and erection has impressed the mind of the German people and exercised their imaginative faculties.

When the strength of the German nation, whose power may be seen in the bold erections of the middle ages, had been exhausted, as exemplified in the decline of ecclesio-religious life and the postponement of their national unity for centuries, they stood before the ruins of this structure and pondered on the reasons which prevented the possibility of its completion. Instead of ascribing these causes to the want of harmony amongst themselves, the popular imagination preferred to attribute them to the action of supernatural powers.

Hence we may justly assume that the legends which cluster around the Cathedral of Cologne sprang into existence as the progress of the work was arrested. This would be about the 16th or 17th centuries, when superstition and witchcraft were at their height.

So that, when the sound of hammer and chisel had ceased and the name of the designer had been forgotten, the mists of mythical lore arose; and like the tendrils of growing ivy disguising the outlines of a ruined castle, so

too the cobwebs of legend enshrouded the gigantic blocks of the cathedral walls.

The legends of Cologne Cathedral have a twofold origin, corresponding to the twofold tendency of the human mind in which good and evil continually strive for the mastery. The first legend, which is connected with the Dominican friar Albertus Magnus, ascribes the design to Divine inspiration; whereas the second legend ascribes it to the intervention of Satan.

I. Albertus Magnus and the Cathedral of Cologne.

Several years before the foundation stone of the cathedral was laid, during the height of the middle ages, there lived a man who was far in advance of all his contemporaries in the cultivation of human knowledge. This was Albertus Magnus.*

* Albertus born in the year 1193 at Lauingen in Suabia, was descended from the noble house of Bollstedt. At the university of Padua, he studied more especially philosophy, natural science and medicine, and in the year 1222 entered the order of Dominican Friars. When he had finished his theological studies in Bologna and Paris, he was sent as public lecturer to Germany, where he was employed in several places.

About the year 1228 he was probably appointed for a short time public reader of his order in Cologne, for we find him in the third decade of his life, as tutor at Hildesheim, Strassburg and Regensburg, and as organiser of his order. About 1243 he was again in Cologne, at which period also Thomas Aquinas was his scholar. In the year 1245 Albertus was called to Paris, thither T. Aquinas followed him. There bishops, prelates, princes, and clerics of the order flocked to hear him. His fame had become very great. When (1248) a public school was founded at Cologne, Albertus, with the title of Director of Studies, again went thither with T. Aquinas and remained 6 years. During the year 1254 he was chosen Grand-master of the order, and as such lived during 1256—1257 at the papal court; at the age of 66 years (1259) he was called as bishop to Regensburg. At the end of two years however, with the consent of the Pope, he resigned the office of bishop in order to return to the quiet of the cloister and to resume his educational duties. He returned 1267 to Cologne, travelled far and wide, consecrated churches and altars, and was much in request as arbitrator in the quarrels of the city of Cologne with the archbishop Engelbert von Falkenburg, as also with his predecessor archbishop Conrad von Hostaden who laid the first stone of the cathedral. In the year 1274,

At this period, Conrad von Hostaden occupied the archiepiscopal throne at Cologne and had for some time been engrossed with the thought of erecting a vast and majestic cathedral. With this object in view he caused the monk Albertus to be summoned before him and directed him to

when Albertus was 81 years of age he took part in the Council of Lyons and died at Cologne on the 15th November 1280, in his 87th year, much respected and admired for his piety, justice and learning. It may be asserted without fear of contradiction that Germany has never produced a greater and more versatile man of letters than B. Albertus the Great, or Albert of Cologne, as he is also termed. He was the embodied presentment of all theological, philosophical and natural-scientific knowledge of his day. He was the first to introduce the philosophy of Aristotle to the West and rejecting the theory of the eternity of matter he founded rational theology. Excelling all his compeers in the pursuit of natural science, he opened up new paths in logic and metaphysics. He was the precursor of a Francis Bacon and of all more modern students of nature.

His works comprise 21 folio volumes, some of which are on botany, zoology and astronomy. The famous botanist E. Mayer says that, no botanist preceded Albertus who could be compared with him, and Humboldt mentions him, in his *Cosmos*, as the founder of physical geography.

A perfect halo of legends and sayings refer to him or to his person in the popular lore of Germany he was looked upon as a magician armed with supernatural powers, who as a handsome, golden-haired stripling had brought to nought the whiles of an amorous princess; who by means of concealed machinery had made human figures to speak and move; and who on the occasion of a visit from William of Holland to Cologne at the feast of the Magi, hence midwinter 1249, had converted the snow covered and ice-bound yard of the cloister into a lovely garden, filled with beautiful trees and flowers in full bloom and covered with fruit, whilst birds of the most variegated plumage enlivened the scene with their songs.

So much is an historical fact that, the choir of the Dominican church in Cologne, which was pulled down at the commencement of the present century, was erected under Albertus Magnus; whether or no it was built according to the plans of Albertus cannot now be determined. In the same way with the design of the cathedral; when the first stone of the building was laid, Albertus was in Paris. Although we may safely assume that at that time the plan must have been already prepared, and although the absence of Albertus from the ceremony of laying the first stone is no proof that he did not design the plan; still opinion is very divided as to whether he had anything to do with it. But whether this be so, or not, the popular legend ascribes the plan to him and will not admit that any other than his master mind, under the direct influence of divine inspiration, could have conceived the design for this wonderful work. He was looked upon as the great magician of his day, about whose head the popular imagination delighted to weave a many-hued chaplet of myths.

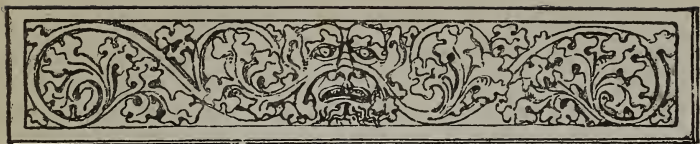
design a plan for the erection of a building, which should eclipse in splendour all then existing structures.

Albertus cogitated day and night in his lonely cell over the grand idea which had been entrusted to him; he prayed frequently and continuously, with all the fervour of a pious mind, that God would assist him in the conception of a design which was to be erected to His honour. But, notwithstanding all his meditation and prayer, a mist seemed to enshroud his imagination; no picture that he could reduce to shape, would present itself. His heart was bowed down with anxiety and care, as, in the silent watches of the night, he sat immersed in thought and reflection, and yet the shadowy outline of a superb temple floated before his mind and seemed to fill his thoughts. When he was tired out with the strain of mental exertion he would cast himself upon his knees and implore the Holy Virgin to assist him in the task which he was unable alone to accomplish. In this way weeks passed by. On one occasion when Albertus had been sitting, by the flickering light of his lamp, deeply immersed in the construction of a design, after offering a fervent prayer for help, he became overpowered with sleep. It may have been midnight when he awoke. His cell was filled with a heavenly radiance and the door leading to the hall of the monastery was standing open. Albertus rose in terror from his seat; it seemed as if a flash of lightning had passed before his eyes, and he became aware of four men dressed in white cassocks entering his cell, with crowns of burnished gold, glistening like fire, on their heads. They were the four canonised masons: Severus, Severinus, Carpophorus and Victorinus, who underwent martyrdom, under the heathen Emperor Diocletian, for refusing to build a temple to Apollo. The first was a grave old man with a long, flowing, white beard covering his breast, in his hand he held a pair of compasses; the second, somewhat younger in appearance, carried a mason's square; the third a powerful man, whose chin was covered with a dark curly beard, held a rule, and the fourth, a handsome youth with auburn locks,

brought a level; thus betokening that they were masters of the sacred art of masonry. They walked in with grave and solemn tread and behind them, in all her celestial beauty, came the Blessed Virgin carrying in her right hand a lily stalk with brightly gleaming flowers. The virgin made a sign to the master-masons, whereupon they proceeded to sketch, with practised hands, a design in lines of fire upon the bare walls of the cell. The pillars rose on high, the arches curved to meet them and two majestic towers soared into the blue vault of heaven. Albertus stood lost in contemplation and admiration of the glorious picture thus presented to his gaze.

As rapidly as it had appeared the heavenly vision again vanished, and Albertus found himself alone; but the plan of the splendid edifice which had been drawn by the four celestial master architects, under the directions of the Virgin-mother, was traced upon his memory in ineffaceable lines. He very soon after this presented a plan of the cathedral of Cologne to archbishop Conrad. The most high-flown aspirations of the prelate had been surpassed, the foundations of the building were laid and future generations carried on the erection, until completed as we now see it.





II. The Architect and Satan.

No one knows by whom the plan of the cathedral of Cologne was designed. But the reason why the name of the architect has not come down to us, is given in the following legend, as preserved in popular lore.

When the holy archbishop Engelbert, who had already conceived the idea of erecting a grand cathedral in Cologne, was murdered, and his successor Heinrich von Molenark had avenged him, Conrad von Hostaden followed the latter upon the archiepiscopal throne. He took up Engelbert's idea and for this purpose commanded a young architect, who had already made himself famous by the erection of several imposing structures, to come before him and then communicated his intention of building a fane which should cast all existing cathedrals in the world into the shade, by its magnificence and grandeur. The young man was to draw up a design for this purpose and should be entrusted with the erection of the building. The architect was rather overwhelmed with the magnitude of the commission, shewing by the expression of his face that he did not much like the job. The archbishop smiled on seeing this and added: "Go your way now Sir, you will doubtless be able to carry out your instructions, although your modesty does at present impel you to decline the honour."

The architect left the presence chamber and, as he stepped into the open air, his breast swelled with conscious pride, his eye flashed and the streets seemed all too narrow to contain him. Walking along in this way, muttering to himself: "Ah fane which shall surpass every cathedral in

the world! a name which shall surpass every other name!" he came at last to the banks of the Rhine in the neighbourhood of the Frankenthor. A cool breeze fanned his temples and the moon was reflected in the waves of the Rhine rolling on in its majesty. The architect threw himself upon a seat and began with his stick, to trace in the sand, all sorts of straight and curved lines, till at last a drawing appeared which bore some resemblance to a design. "I have it!" exclaimed the young man. „My fortune is now made; my name will be handed down to future generations!"

Suddenly he heard a coughing and rustling close to him and a small voice said softly: "That is the minster of Strassburg." The architect looked up quickly and saw in the shadow of the wall, a grizzled old man, thin and tall, though bent and weak, standing near him; and as this person again, with a malicious smile said: "You have invented the design of the Strasburg minster," the architect waxed wrath, he rubbed out his drawing and drew a fresh outline in the sand. "That is the Cathedral of Spires!" said the stranger. Whereupon the architect for the third time began to draw a plan with his stick; but the stranger merely smiled as it was completed and uttered the one word "Rheims."

Beads of perspiration stood upon the brow of the young man and he exclaimed: "The d—l take you; if you know everything so much better than I do, take the stick yourself and draw something better!" Whereupon the old grey-beard took the stick, coughed a little and, bending still lower, drew a plan in the sand, as if so doing had been mere child's play, but so full of grand conception and beautiful symmetry that the young architect confessed to himself he had never in all his life seen anything to approach it. When the sketch was finished the stranger at once rubbed it out. "Where do you come from?" asked the architect; "I do not come from any place in particular, I am everywhere," was the reply. The young man drew a small bag out of his pocket and said: "Sell me the plan." The stranger however again smiled and throwing a handful of gold pieces

at him, said with a leer: "Not at that price." — "At what price then?" — "At the price of your soul," was the reply of the stranger, who whilst speaking the words seemed to grow taller and taller, as though he would at last be able to look over the wall of the town.

The architect gave a scream of terror and made the sign of the cross. He fell to the ground and the cool breezes of the Rhine blew about the locks of hair which clustered around his temples; but he did not feel the wind, as he lay all prostrate and unconscious in the silvery beams of the moonlight.

On recovering his senses, the stranger and the plan had disappeared; the night was far spent and the morning was breaking when the architect regained his home. Sleep was out of the question, for his pulses throbbed with the fever of excitement; he seated himself therefore at a table and commenced to sketch the outline, which the stranger had drawn in the sand and which was burnt with lines of fire into his imagination; but he could not hit the right proportions. The lengths became mixed up with the breadths; at first the arches were too large and then again too small; as soon as he took up a pencil, his memory seemed to desert him. After sitting and working thus, for a long time, in vain, he went out into the open air and performed his morning devotions in the Church of the "Twelve Apostles."

Still he could find no rest, some impulse seemed to compel him to walk up and down the banks of the Rhine. At last, as the evening drew on, he found himself again at the Frankenthor. The stranger was standing at no great distance, drawing with a stick upon the moss-grown-surface of the wall and wherever the stick passed, a faint blue line of fire followed it. The architect stood still and watched in amazement how the delicate arches and spandrils and the rows of columns gleamed forth for a moment and then disappeared.

The old man seemed to become aware that he was being watched and turning round said to his observer "Will

you buy my design now?" The architect drew his cloak closer about him, for a cold shiver passed through his frame as he saw how the stranger went on with his drawing, without even looking at what he was doing and yet, the lines seemed to fall naturally into their proper places, forming a splendid Gothic doorway, which for a moment glistened in all its beauty upon the moss-grown wall and then faded away. "Will you buy my design now?" — "Yes!" faltered the young man, trembling in every limb. The old man let fall his stick and plucked a single hair from the architect's beard, with the words: "To-morrow, at midnight!"

When the young man awoke the next morning the sun was shining brightly into his room. He got up in good spirits and rejoiced to think, as he opened his window, that soon, very soon, a gigantic building would overtop the roofs of the houses in the town and that his name would overshadow all those of his compeers. His housekeeper, who had taken the place of his mother ever since he could recollect, now came in from the church, where she had been praying for some poor soul, and found him pacing up and down his room, in feverish excitement, muttering about the plan and the fame which should once be his. She begged of him to give up his mad longing for fame. "Let the archbishop" she said "get the design as best he can, only don't you have anything to say to Satan at the Frankenthor;" and when, by her advice, he had been to confession and had partaken of the holy sacrament he did become more calm and composed; but, as the day wore on and the sun began to sink in the sky, the hours seemed to pass with leaden footsteps, he could obtain no peace; at one time he would sit down contemplatively in his room, at another he would pace up and down like some caged wild beast. At last the witching hour of midnight drew near. He could restrain his restlessness no longer and the old housekeeper seeing this put a silver crucifix into the breast-pocket of his coat and sprinkling him with holy water, made the sign of the cross on his forehead, lips and breast,

saying: "You have an evil encounter before you master! May the saints protect you!" The architect went out into the silent streets and, as he passed over the lowered draw-bridge of the Frankenthor — the clock struck **twelve!**

The stranger was already there before him, sitting on the bench under the shadow of the wall; only the tassel of his cap on his bowed head was illumined by a ray of the moon. He was evidently not asleep, for as soon as he saw the architect coming he greeted him with a nod and moved a little on one side in order to make room for him to sit beside him upon the bench.

"Give me the drawing!" said the architect going up to the old man. "Well then sit down a minute my friend and contemplate the beautiful effect!" and saying these words the latter unrolled a parchment, on which the design was clearly and distinctly drawn out. It was complete. Ground plan and elevation, longitudinal and transverse sections, together with detail drawings were all there, and the doorway, which he had admired so much the previous evening was also not wanting. With fierce haste the architect snatched at the plan and the old man made no attempt to resist him; but allowed him to stow it quietly away in his breast-pocked, whilst he himself drew another parchment, smaller than the former one, out of his coat sleeve and proceeded to unfold it. There were only a couple of lines written on this deed, for such it appeared to be, but they gleamed and glistened with a bluish flickering flame. "Now my friend," said the old man, "there is still one little formality to be gone through; you must sign this contract with a drop of your pretty red blood! You have made a capital bargain. You must admit, the plan is the finest ever conceived by an architect and what do I get in exchange for it? Nothing but a miserable soul! My dear fellow, you little imagine what a worthless thing that is; and who knows but what it would have come to me of its own accord."

Talking in this strain, Satan — for the old man was none other than that very personage — seemed like a huck-

stering old Jew trying to enhance the value of the wares he had to dispose of, whilst depreciating the price he was about to receive. During the conversation he stretched out his finger, in order to make an incision with a lancet in the arm of the architect, in which to moisten the pen he held in his left hand.

At this moment the architect drew from the breast-pocket of his coat the silver crucifix and holding it before the fiend exclaimed with a loud voice "Get thee behind me Satan! In the name of the Holy Trinity, I abjure thee and all thy works!" "Accursed priest-ridden slave" yelled the fiend recoiling and he again drew himself up to such a height, as though he would look over the town wall. He tried to snatch the drawing out of the young man's breast-pocket, but in vain, the crucifix was always in his way and when his claws came in contact with it he was obliged to draw back, like a cat wetting her paws.

"Keep the plan then" screamed Satan, "but as it is not paid for and therefore still my property I will curse it. It shall never be executed and the work shall never be finished; besides which, as soon as the soul shall have quitted your body, your name shall be forgotten." The earth opened at the young man's feet and a dense smoke arose from it; but when the chasm had again closed and the vapour had passed away, the fiend was nowhere to be seen.

The building was commenced: but the architect, in lieu of thanking God humbly and heartily for His aid in the hour of his need, chafed, so much, at the curse of the fiend, by which the work should never be completed and his own name should be forgotten, that one morning he was found dead in his bed.

Another legend makes the life of the architect to end in a different way.

When the devil saw that he had been duped and that the erection of the cathedral still went on, he tried in all kinds of ways to interrupt the beautiful and holy work. It irritated him to see the walls rising higher and higher; but

more especially — when the pillars of the choir were topped by the vaulting of the roof and when the pinnacles above pointed to the throne of that Almighty Being, whose name was to be worshipped and whose praises were to be sung in the building which they surmounted — then Satan did indeed gnash his teeth.

One day when the architect was going about the finished portion of the work, measuring with his rule and giving instructions to the workmen, a journeyman came up to him and said: "Master, you are taking a deal of unnecessary trouble, the building will never be completed, but will always remain an unfinished fragment." Enraged at the fellow's impertinence in thus addressing him, he replied "You have no faith in a work which is intended to reach to heaven; and therefore you are unworthy to be employed upon it." The journeyman made a scornful gesture and answered: "You'll repent giving me the sack, for I will construct a canal from Trevers to Cologne to bring water up to the doors of the cathedral before the spires are finished!" "That you will never accomplish!" said the architect and they parted, both men going about their immediate tasks.

When the journeyman, who had at once left off work at the cathedral, had reached the heights of the Eifel, a volcanic range stretching away to Treves, he came up with a man of withered aspect, limping and possessing a cunning, unpleasant cast of features, who was wearing a cap with a scarlet feather in it. The two walked on chatting over various topics and amongst others the journeyman began to talk about the cathedral, how he had been turned away, and how it never would be finished, how that he in fact had pledged himself to construct a canal from Trevers to Cologne* before the architect should be able to put up the finials on the spires. On hearing this, the stranger, who had spoken

* This portion of the legend refers to the Roman aquaduct which was constructed from the neighbourhood of Schmidheim to Cologne, in order to supply Cologne with water. Remains of this aquaduct may still be seen in many places between Cologne and Schmidheim.

of himself as not unacquainted with architectural art, exclaimed: "Take me with you, I will work hard and help you to finish the canal, if you will promise to work for me as soon as the enterprise is completed." The journeyman agreed to the proposal and signed a contract to that effect with his own blood.

The canal was commenced and years were passed in the laborious undertaking. The work was carried on over hill and dale. The stranger was acquainted with all the laws applying to water-works, and, when the canal had reached the top of the hills surrounding the ancient town of Cologne at a distance of 5 or 6 miles, the journeyman and the stranger saw the cathedral standing before them in the plain. The choir was finished, the south tower rose above it and on the latter stood the crane. From their point of observation they could see how industriously everybody was working and how much need they themselves their task within the given time. However, if no unforeseen accident should interrupt their labours, the work was as good as done.

The cathedral architect had laboured without ceasing. His fame was assured and his name was known all over the world. Pride puffed him up; he had quite forgotten that the design was not his own and that he had to thank God for his assistance in that little episode at the Frankenthor. But when men are well of they often forget their own weakness, and gratitude is a virtue which few possess.

The architect had frequently heard others talking of subterraneous sounds which had been heard coming in the direction of the cathedral, but in his self-sufficiency he had taken no particular notice of this.

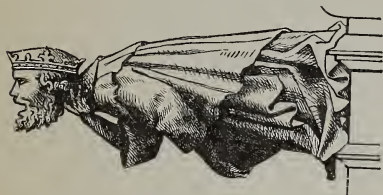
One day, when he was measuring about on the scaffolding, and giving his orders to the workmen, he looked down from one of the towers upon the town. Suddenly the ground opened at his feet and a wicked-looking worm crept out, followed by the journeyman. When the latter saw the

architect standig on the tower, he called out to him "The canal is finished master; but the cathedral never will be!"



At the same moment the dam gave way and the waters came pouring out, bearing with them a duck from Treves, which was to be the sign of the accomplishment of the task.

The architect was struck dumb with astonishment. With the words "Heavens! how shall I avenge this disgrace?" he threw himself from the tower into the yawning



chasm and his faithful dog jumped after him. The worm at the same moment broke the neck of the journeyman and carried away his soul; for the worm was no other than the cunning

looking, limping stranger, and he was Satan personified, who, for this once at least, had not been duped of his bargain.

On the centre pillars of the first and second stages on the west side of the south tower may still be seen a couple of ancient gargoyles, which are said by the people to be true likenesses of the original architect and his dog, who both came to so untimely an end.

Thus the magnificent building remained unfinished until our day; but the architect has often been seen walking about the desolate walls with a measuring rod and pair of compasses in his hand. He is always dressed in a green coat with a grey cap on his head — there is no rest for him in the grave. He has frequently been heard to exclaim „I erected this building, I cannot rest until I hear the old crane moving again; as then I shall be able to hand over my measuring rod to a competent successor.’

When, during the present century, a deeply religious and generous feeling again awoke, the ancient power of the people and the national spirit arose. The competent men were found and, among the desolate walls of the cathedral, fresh life commenced. The Evil One had not only been robbed of his plan, but his curse was overcome and since then the old, unknown architect has never again been seen. His soul has at last found rest.



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